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DANIEL POWTER

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## Web Special

CHUCK, VERBATIM THE JADED EDGE At the recent A rocker running for president? A top U.K. act MECCA conference, Chuck D wagering on the World shared his ideas Cup? it could only be on online marketing, major happening in the wide, wide world of blogging. labels and the state of hinhon. We've got the high-

lights in a Web exclusive

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## **Understanding The Potential** Of Next-Generation Retailers

As the traditional music retail segment continues to shrink nontraditional retail distribution channels will become increasingly important to entertainment companies, including suppliers of music, movies and games

Like music retailers and entertainment companies, merchants in segments such as grocery, specialty, apparel, department stores, mass value, restaurants, retail banks and pharmacies are rethinking their business models. Think Best Buy, McDonald's. Stop & Shop, JCPenney, Target, Starbucks, the Gap and other innovators.

Entertainment companies and technology providers have an opportunity to enlarge their share of the consumer-spending pie by creating marketing partnerships with these nontraditional retailers.

Until recently, the majority of retailers focused much of their investment on backend processes, particularly the supply chain, in an attempt to reduce operating costs and deliver goods more cheaply. Bigbox mass-value retailers have been clear winners in this space. Faced with razorthin margins, other retailers have learned

#### Six Essentials For **Next-Gen Retailing**

Interoperability: Like consumers, retailers will want the ability to play content in platform-agnostic formats on any device. Infrastructure: Retailers need to invest

in hardware, middleware and applications for new delivery canabilities Maasurability: Retailers will require case studies return on Investment short payback periods and measurable results before they roll out nextgen store capabilities en masse

Streamlined Transactions: Entertains ment companies that figure out how to partner on programs with retailers in a reneatable fashion, as opposed to engaging in costly "high-touch" dealings will be in the best position to dome

Positive Reinforcement: Instead of suing their customers for bad behavior. entertainment companies should reward their most loval customers for using legal means of obtaining content. These rewards could come in the form of loyalty points, ringtones or other purchasing incentives. Good Content: We could strategize

and technologize 'til we're blue in the face. But if the song lacks a hook and the movie a compelling story the cuttomer will be unmoved.

-Jeffrey To

that instead of competing on price, they could drive store traffic and build customer localty by identifying who their most important customers are and budifferentiat. ing themselves through a distinctive brand experience at the store level

This increased focus on the customer and on the retail front-end has led to a significant number of new "store of the fu ture" pilots and rollouts by retailers in all segments, auguring a pervasive shift toward next-generation store capabilities. Fusing store design with technology, retailers are trying to find new ways to bring the right product in the right assortment to the right customer within an exciting shopping environment.

The listening kiosks and DVD viewing stations at Virgin Megastore, FYE and Barnes & Noble are quickly becoming old news. Consumers expect them from record stores. What's new is that retailers you would not expect are also experimenting with these technologies. Among these, Starbucks has emerged as an exemplary early adopter that has managed to leverage musical content to go from purveyor of coffee to a distinct brand experience.

Other retailers are following suit by installing customer-facing technologies to create impactful "touch-points" throughout the store. Convenience and grocery retailers such as 7-Eleven, Circle K. Shaw's and Giant Food Stores are installing digital kiosks loaded with multiple applications that can include guided selling, gift registries, party and project planning, product preordering. DVD rentals, price checking and Internet access.

Examples abound. JCPenney used temporary "pop-up" stores and kiosks in New York's Rockefeller Center to drive shoppers to its Web site. Stop & Shop puts digital personal shopping assistants on shopping carts that can recognize a customer cross-sell products and help locate those products within the store. Mass-value and specialty retailers are installing "intelligent" displays that provide targeted messages as well as in-store TV programming.

And retailers overall are installing wireless networks and middleware infrastructure so different applications on different devices (including personal mobile devices) can talk to one another no matter where the devices are located in the store. They're increasing bandwidth in their stores in order to integrate their online and offline store operations.

In their efforts to create distinctive shopping environments, these retailers are in essence transforming themselves into delivery vehicles of digital content. With upgraded digital "plumbing" and a desire for memorable brands and shopping environments, they represent an unexploited channel for digitized content.

Consider McDonald's, which for the first

30,000 of its restaurants around the world. In addition to premium coffee, hipper interiore comfigs chairs and a modern look we can expect to see Wi-Fi access and digital displays in "linger zones" that make customers feel at home to socialize and enjoy entertainment content



Even supermarkets are creating "destination areas." Since 2002, the trade magazine Supermarket News has been giving out Supermarket Entertainment Retailer Eagle (2002), Albertsons (2003), Stop & Shop (2004) and Schnuck Markets (2005) -have been chosen because they were the most successful in cross-merchandising antertainment products with their core grocery products.

According to OneSource (an aggregator of data on global companies), there are 275 retail companies worldwide with at least \$10 million in revenue whose primary business classification is selling records and/or books. Widen the aperture to include all other retail segments, and you get 37.485 more retail companies (based on the same minimum revenue). That's 37,485 more retailers worldwide through which entertainment and related merchandise can be exposed, sold-and cross-sold -with other purchases. U.S. retailers account for almost half of these retailers

The potential exposure for entertainment content is astounding. ACNielsen points out that in 2004, the average American household made 189 shopping trips per year or about 3.6 trips per week. The National Restaurant Assn. reports that the average American adult buys a meal or snack from a restaurant 5.3 times per week.

Entertainment companies need to ask themselves: "How can I monetize that time in which my customers are waiting in line actively browsing, leisure shopping, waiting for a friend or buying their daily household goods?" The opportunity is here to make more money and shape the nextgeneration consumer experience no matter where your customers are.

Jeffrey To (jeff@innovationretail.com) is a strategy consultant at IBM's Retail Emerging Business Opportunity group when he is not performing in his ghetto rock band, Kongcrete. SCOTT PARENZE

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Blue-ray Beginnings Sony RMG howe format th John Legend

Up Close & Personal

'Durango' Dispute

George Michael Kicks off first full-scale

EMI SETTI ES PAY-FOR-PLAY On June 15 EMI become the fourth and final major label to settle with the state of New York over

alleged radio pay-forplay violations. Immedianted by New York State Attorney General Eliot Spitzer Under terms of the agreement FMI will pay a \$3.75 million fine (in the form of a charitable donation to New York State not-

for-profit music education and appreclation programs) and agree to a sweeping list of reforms to its radio promotion practices

>>>BUSH SIGNS DECENCY ACT President George W. Bush signed the Decency

Enforcement Act Into law June 15. The act boosts fines against broadcast licensees tenfold, the "per incident" maximum

iumping from \$32.500 to \$325,000. Bush said the stiffer penalties will ensure that

broadcasters take seriously their duty to keep the public airwayes free of obscene, profane and indecent material American families expect and deserve

nothing less! >>>FFDS LAUNCH ADDI F DDORE The U.S. International Trade Commission has

launched a probe into Computer's IPod infringes on a Creative Technology patent,

the latter company says Creative filed a complaint alleging Apple imported into the United States and sold iPod devices that infringe on Creative's "Zen" patent, Creative asked the ITC to issue a permanent exclusion order and a

permanent cease nd-desist order against Apple Representatives for Annie were not available for comment.

Chris Brown boosts urban touring scene

H&M's Material Girl Madonna suite un for an ad campaign

Bandmates fight over naming rights

HINE 24 2006 

TOURING BY RAY WADDELL

## Streisand's Return

Her First Tour In More Than A Decade—But Will She Fare Well?

"Evergreen." It's a term that could apply to her touring fortunes as well. The singer's first tour in years. which begins Oct. 4 in Philadelphia, is destined for huge grosses, given ticket prices that top out at \$750 and the singer's enduring popularity. Industry talk outs her per-show guarantee as high

as \$3.3 million for a minimum of 20 shows which would be among the highest ever for a tour.

Tour producer Michael Cohl would not confirm that figure. "I don't think the money's relevant," he says. The only thing that's relevant is Barbra Streisand out doing probably her most ambitious American tour perhaps ever, but at least in the longest time."

Streisand has pledged millions of dollars in proceeds from the tour, to various causes through her own Streisand Foundation, Il Divo is the tour's special quest. Streigand's manager Marty Erlichman, who has worked with the singer since 1961, says there is always interest from promoters and fans in Streisand touring but she basn't hit the road since 1993.94

The thing that motivated her finally was she wants to give money to her foundation, she has lots of causes that she wants to participate in," Erlichman says, "I don't know why today rather than yesterday or tomorrow. The timing just seemed to come together, she said 'OK 1'll do it ' "

Ticket prices range from \$100 to \$750. "I think \$750 is reasonable," Cohl says. "The Super Bowl's in that same [price] range. The only difference is you can see the Super Bowl every year, you can only see Barbra Streisand every decade or so,"

VIP ticket prices are likely to cost well into four figures. "Because it's only 20 shows, we're trying to make it accessible to people, so there are packages that include travel and airfare and hotels, and other packages that include dinner and souvenir gifts," Cohl says, "It's a huse range, " Cohl adds that VIP packages will take up no more than 1,200 tickets per show, with most shows ranging around 18,000 in total capacity. Despite one source claiming that a presale through

American Express-a telling barometer of a show's momentum before public on-sale—was less than stellar. Cohl says he was "completely satisfied" with the presale. "Sales are absolutely on course for what we expected," he says.

History shows that Streisand fans have not previously balked at high ticket prices. Tickets for the artist's Sept. 27-28, 2000, shows at New York's Madison Square

One of Barbra Streisand's most popular songs is called Garden, billed as her "farewell," were \$2,500, \$1,275, \$375 and \$150, according to Billboard Boxscore, Millennium sellouts at the MGM Grand Garden Arena in Las Vegas also saw tickets top out at \$2,500. She alwave calle many ticket Streisand has been credited with shattering the glass

ceiling on concert prices with 22 dates in 1993-94 that sold out with tickets as high as \$350. Prior to that, it was very rare to see a ticket price cross even the \$100 range. That tour grossed nearly \$60 million; this tour could double that. In a remarkable shifting of gears, Cohl will move

from the Rolling Stones' Bigger Bang tour-potentially the top grosser of all time-to Streisand.

No problem, Cohl says. "It's what I do, just like it's what she does, it's what Mick [Jagger] does," he says, "This is the most substantial female act that I could ever work with, haven't worked with, love the opportunity, love the challenge." Although Cohl and Erlichman have never worked

together, the latter describes negotiations as "not difficult at all. When you've been around as long as both of us have you can talk shorthand." Erlichman says that while it's not yet negotiated the possibility exists for a DVD, CD and/or

TV special from the tour. "We're talking about it," he says. "And if Barbra and Il Divo can find a sone that they both like, they'll record it. They're both on the same label, so that makes life a little simpler." Both record for Columbia Records. Il Divo is on Columbia through Simon Cowell's Syco imprint. Multiple dates could be added in some mar-

kets if the public on-sale, which begins lune 19. warrants. "I'm optimistic it's going to be the home run of all time and away we go," Cohl says.

Meanwhile, the Stones resume playing European stadiums July 11 in Milan and have dates booked until Sent 3 in Horsens Denmark But 10 dates that were postponed due to Keith Richards' recent head injury still have to be rebooked, which begs the question, where will Cohl, who has missed only two Stones dates since 1989, be on Oct. 4?

"Philadelphia," he replies, without hesitation. You can count on that. I'm gonna be there on Oct. 2, 3 and 5."

SARBRA STREISAND kicks off her tour Oct. 4 in Philadelphia. She has pledged millions of its proceeds to her charity the Streisand Foundation.





>>>USA, VIRGIN PARTNER LISA Network has entered an exclusive agreement with Virgin Records to provide music for all the network's promotions Virgin music will be used across all USA's marketing platforms,

including on-air promotion, cross-channel advertising, digital and mobile. A Virgin microsite will be available on USA's Web site, which will provide artist information for the music heard on the network. Virgin's roster includes the Rolling Stones, Janet Jackson,

Gorillaz and KT Tunstali >>>NICOLI URGES U.K. TO INVEST IN MUSIC Speaking June 13 during

the U.K. government's first Music Industry Summit at London's British Library, EMI Group chairman Fric Nicoli criticized the country's level of investment in usic education and urged the government to stimulate growth in the music sector by adding music curriculum in schools and offering businesses financia Incentives. The Music Industry Summit series is part of the government's Creative Economy Program launched last year: It is led by Shaun dward, the new minister of creative industries and tourism,

>>>BMI TO HONOR REID, BARYFACE Kenneth "Rahyface Edmonds and Island Def Jam chairman Antonio "L.A." Reid will be honored Aug. 30 as BMI Icons during the performing rights organization's sixth annual Urban Awards at the Roseland Ballroom in New York. Previous honorees include James Brown, Isaac Haves, Al Green and 2005 recipient

which is part of the

Media & Sport.

Department of Culture.

the Gap Band. In addition to recognizing the songwriters, publishers and producers of its top urban songs, the BMI Urban Awards will honor the writers of songs who Billboard's Hot R&B/Hip-

Hop Songs and Hot Rap Songs charts.

# UpFront

DIGITAL BY ANTONY BRUNO

## The DRM Debate

Do Apple Store Protests And Angry Norwegians Mean Change Is Afoot?

Anti-digital rights management activists dressed in bright yellow toxic waste suits staged what can best be described as sparsely attended protests at seven Apple Computer stores nationwide on June 10.

The group, organized by the Free Software Foundation, carried "Eliminate DRM" pickets and handed out fliers as part of its "Defective by Design" campaign, to draw attention to the restrictions placed on digital music purchased from the Tunes Music Store.

Many greeted the spectacle with the sort of disdain normally reserved for fans at a "Star Trek" of limiting music purchased on iTunes to just iPod devices is convention. But even if the tiny uprising seemed easy to dismiss, against Norwegian law as are the

it's harder to ignore the increas ing calls for interoperability among digital music services and devices around the globe. Apple, as the digital entertainment industry's reigning champ, gets much of the criticism The momentum is particu-

larly great in Europe, Shortly after the French government backed away from a measure that would have legally required Apple and other digital music providers to open their DRM systems to competitors, Norway attacked. The country's Consumer Ombudsman and Consumer Council say that Apple's practice

terms of iTunes' end-user licensing agreement. Regulators there have given Apple until June 21 to revise its policies or face fines. Fellow Scandinavian governments of Denmark and Sweden

are reportedly considering similar actions. Meanwhile, U.S. research firm iSuppli issued a report this month claiming DRM is actually hurting the music industry; record labels insist that DRM is

necessary to protect music from piracy. But the lack of interoperability among competing proprietary systems limits how

legally acquired music can be used and as such reduces its value explains Mark Kirstein VP of multimedia content and services for (Suppli, There really is no good DRM

out there right now," Kirstein says. "It elicits a lot of negative reaction, which is significant because it enables piracy to continue longer and prevents the legitimate business models from becoming viable."

It also drives people into yellow toxic waste suits to spend their weekends picketing Apple stores. Keeping in mind that the

geek fringe was the first to adopt digital music and the iPod, it may not be a stretch for the backlash against both to begin here as well

"The only thing that forces Apple to change their policy is the consumer reaction once they figure out they bought \$1,000 of music that's going to disappear unless they get another iPod." Kirstein says. "If you've built a reputation based on the perception that you're cool and hip and a consumerfriendly brand, tarnishing that, it can be very damaging." ....

RETAIL BY BRIAN GARRITY

## The Changing Face Of iTunes

TV Show Downloads, With Feature Films In The Wings, Vie For Digital Shelf Space Alongside Music tainment)," says Aram Sinnre-

The music business no longer has the digital distribution sales and marketing sandbox to itself.

Downloadable video is guickly moving to challenge music for prime merchandising slots inside Apple's iTunes Music Store

Tunes now distributes more than 100 TV shows-at \$1.99 e pop—up from five just six months ago. And while feature film content isn't for sale through Thines yet it may not be far behind. Nothing has been ennounced, but reports are swirling that a wide-

screen video iPod and movie downloads could be on the way later this year.

Record company executives ere keeping their fingers crossed that a pending onslaught of digital TV end movie product isn't a redux of 10 years ago when DVDs and videogames permanentiv pushed CDs off store shelves. Before anyone hits the panic

button, analysts and major-label executives note a key difference between the impact of DVD and the new rise of competition from downloadable video: shelf space, in the digital world, it's virtually unlimited. As a result,

the potential impact from increased availability and merchendizing of digital TV and and games once were

industry watchers are betting

tives view growth in TV end sumers to digital music

"it may mean fewer boxes

ie content isn't likely a negative for the record business in the way competition from DVD indeed, some music execu-

other video content as en opportunity to expose more con-

search, "That doesn't represent lost sales opportunities to the music industry. It represents a not benefit for the retailer and entertainment as e broad sector. I'd rather have a third of a \$10 billion industry than eli of a \$1 billion industry."

The industry will test thet theory this fall when Apple remns up the selection of TV shows offered through iTunes.

'I'd rather have a third of a \$10

billion industry than all of a \$1

as a launch pad for the coming fall TV season

ich, en enalyst with Radar Re-"As we look at next season for TV we're going to be in a great position," says Eddie Cue, Apple VP of applications.

The retailer will woo the TV business with a host of tools to help rapidly monetize programming, including buying the whole TV season of a show in advance with season pass offors and pro-prefer enisodes of year-round shows like "The

something is on TV you need to be able to get it on iTunes the next day," Cue says.

So far the stretegy works. Apple is selling more than 1 million video downloads per week, and the company has sold more than 30 million videos since last October. Those figures also include music videos and short films, but it's TV that's leading the pack, iTunes execs say.

Despite the growing sales for TV, audio music still represents more than 90% of the product merchandized on the home screens of iTunes end other digital retailers Some music executives ques

tion the extent to which different entertainment categories directly compete with each other in the digital space.

"Different consumer seg ments go to stores like iTunes for different reasons," says Adam Klein, executive VP of strategy and business develcoment for EMI Music "Decple who are looking to buy music or a music video are not going to buy a movie instead. Retailers are ultimately going to have to create clar-

ity of nathweys." Cue says the store is pushing e variety of discovery tools.

billion industry. -ARAM SINNREICH, RADAR RESEARCH

on the home screen, but you may have all sorts of new peopie being exposed to music who wouldn't have come in before," says Larry Kenswil. president of Universal Music

Group's eLabs division. "Any distribution platform the music industry pioneers is eventually going to be colonized by other [forms of enter-

Apple inked its latest TV distribution deal June 8 with network nowerhouse CRS nicking up access to hit shows including "CSI" and "Survivor." And with the company elready claiming distribution agreements with the other three leads ing broadcast networks-ABC,

NBC and Fox-iTunes now has

its sights set on using the store

Daily Show With Jon Stewart" in bulk packs called multipasses. Apple executives are trying to create a new sales window for TV that captures fans of shows who may have missed a recent episode or have not yet evalueed a series but don't want to wait for a DVD release.

'What we've worked ha is creating the idea that when

6 I TIME 24 2006

# Oh what a night CURB RECORDS CONGRATULATES

## THE FOUR SEASONS

ON 3 TONY AWARDS

## BEST MUSICAL



































DVD BY CHRIS M. WALSH

## >>>'MUSICAL' STAR GETS RECORD DEAL Vanessa Anne Hudgens

Vanessa Anne Hudgens, star of the Disnay Channel's "High School Musical," has signed an exclusive recording deal with Disney's Hollywood Records. Her as-yetuntitled debut solo CD is slatted for a Sept. 26

Records. Her as-yetuntitled debut solo CD is slated for a Sept. 26 release. Hudgens made her feature film debut in Catherine Hardwick's "Thirteen." Most recently she co-starred in action-

adventure film
"Thunderbirds," and is a
racurring guest star on
"The Sulte Life of Zach &
Cody," also on the Disney
Channel. "Musical" sold
more than 400,000
copies its first day,
making it the fastestselling TV movie on Dys.

>>>RADIOHEAD
DEBUTS NEW SONGS
Radiohead played its first
New York show since late
2003 on June 13 at the

Theatre at Madison Square Garden and delivered eight new songs in consideration for its next studio album. The 23-song set featured such old favorites as "The Bends," "Fake Plastic Trees" and "Lucky," mixed with the newer tunes, which included "House of Cards," "Bangers and Mahn" and "Videotape." After the show, drummer

Phil Selway told billboard.biz that there is no time table to release the follow-up to 2003's "Hail to the Thief."

>>>OPIE &
ANTHONY PREP
COMEDY TOUR
Shock jocks Ople &
Anthony are fleiding the
Ople & Anthony Traveling
Virus—the Comedy Event
of the Yeart tour, a multiact, festival-style comedy
tour. Three datas have
been announced so far, all
promoted by Live Nation.
Aug. 5 in Worcester,
Ass., at the DCU Center;

Aug. 26 in Holmdel, N.J., at the PNC Bank Arts Center; and Sept. 9 in Camden, N.J., at the Tweeter Center. The tour is booked by Peta Pappalardo at Artists Group international.

Compiled by Chris M. Walsh. Reporting by Jonathan Cohen, Brian Garrity, Juliana Koranteng, Gall Mitchell, Tony Sanders, Ray Waddell, Chris M. Walsh and Reuters.

## Blu-ray Makes Market Debut

Next-Generation DVD Format Battle Keeps Industries Divided

The next-generation DVD format war limps on in the coming weeks as Blu-ray—one of two formats vying to become the high-definition standard—officially launches its first player and titles

The launch was previously pegged for May 23 but pushed to late June so studios and hardware companies could better coordinate a kickoff. The first wave of titles will arrive June 20 from Sony Pictures/MGM Home Entertainment, with more following in the coming weeks from Sony and Lions gate. But two of the three Bluray players scheduled to hit stores for the launch have, in the past week, been delayed. Sony pushed its launch from June 30 to Aug. 15 and Pioneer from June 25 to September. A Samsung unit will be the sole player to market on June 25.

"It's a flagship piece, and we want to make sure it works perfectly," says Russell Johnston, senior VP of marketing and product planning for Pioneer Electronics (USA), when asked

about the delay. He hints that the hardware was not performing as expected. Blu-ray's competing format,

HD DVD, enjoyed a similarly underwhelming launch when a small number of titles and players from Toshiba were first to market in April

"Regular consumers aren't paying much attention to this," says Laura Behrens, an analyst at Gartner Research. "It's too confusing at this point, but HD DVD is doing well with early adopters."

"Both camps are not making a big of bang as I would have expected them to make." Forrester Research analyst Ted Schadler says.

"It doesn't seem to have been really well-executed in the initial outlay." Newbury Comics DVD buyer Larry Mansdorf says. "Having these competing formats is difficult for retailers and consumers alike."

The Consumer Electronics Assn. estimated in December that Bhu-ray and HD DVD players will generate \$480 million in sales in 2006, surpassing \$1 billion in 2008. But the CEA says it is revamping those figures because of delays, with new estimates expected in July.

While Blu-ray has not proved it can get to market yet, the format has the advantage of being backed by more studios, more hardware companies and the best-selling gaming console— Sony's PlayStation.

"Having so many studios aligned with our format, it's going to be powerful to have so many titles," Johnston says.

Of the six major studios, Universal is the only one backing HD DVD exclusively. Paramount and Warner Home Video are backing HD DVD and Bluray, and 20th Century Fox, Buena Vista/Disney and Sony are backing Bluray exclusively. Additionally, Lionsgate is backing Bluray, and New Line Cinema is backing to the Cinema is backi

The music business is beginning to choose sides as well. Sony BMG is backing Blu-ray, and has scheduled "Rod Stewart, Live at Royal Albert Hall"

and "John Legend, Live at the House of Blues" for release on the format this summer. Universal Music Group is backing both formats, but no titles are scheduled for release, and EMI and Warner Music Group have

N BMG will

yet to decide. Next-generation DVD is coming at an important time for the music business. According to year-end shipment numbers the RIAA released earlier this year. music DVDs were down in 2005—the first decline since tracking began in 1998. The category posted increases of approximately 50% in 2003 and 2004 but slipped 3.8% in 2005, to \$539.8 million in shipments. The overall DVD market is showing the same trend, thanks to consumer collection saturation levels and other consumer options, according to NPD

Group analyst Russ Crupnick.
While it's too early to project
a winner in the format war, an
unintentional beneficiary may
already be emerging—the gaming industry.

By bundling Blu-ray drives with the upcoming game consoles for PlayStation and making the new Xbox ready for an outboard drive, the consumer view of gaming products is shifting in a significant way.

ing in a significant way.

"Increasingly consumers
think about their gaming console
as a DVD player. 'EA director
of industry analysis Sean Warge
asys. For the pervious generations—Xbox and PS2—It was
something that was nice to have.
Now it's become a require feature that it will play DVDs. Consumers now look at this as a
multifunctioned device and not
just for games anymore."

## HOME FRONT

360 DEGREES OF BILLBOARD

#### BILLBOARD RADIO MONITOR, MUSICRYPT ANNOUNCE ENOTE

ANNOUNCE eNOTE

Digital music distributor Musicrypt and Billiboard Radio
Monitor have unveiled a new
alectronic music promotional
tool dubbed "Note." The
product combines secure digital song delivery with a digital song delivery with a digital advertisement that can include flash or video content,
photos and album graphics
and other promotional information for radio programmers
and press outlets throughout.

Based in Toronto, Musicrypt digitally delivars music from record companies to radio stations in the United States and Canada through its Digital Music Distribution Service. In December 2004, Musicrypt entered an exclusive partnership with Billhoard Partnership to market and promote DMDS in America. Clear Channel Radio and XM Satellite Radio have endorsed the service. "eNote answers the desires

"eNote answers the desires of big and small record labels everywhare," says John Kilcullen, president/publisher of Biliboard and Biliboard Radio Monitor. "Delivering the whole package to include the artist, images, videos and marketing collateral will lay the foundation for the next generation of music delivery."

"With the launch of our eNote product, we are able to significantly enhance the promotional opportunity for our clients using our patented DMDS to deliver thair music," says Chris Montgomery, executive VP of marketing and product managemant for Musicrypt. "We have already seen revenue from our Canadian label partners, and they are very enthusiastic . . . Our long relationship with Ballboard continually strengthens as we both aim to deliver the best marketing expo-

sure for our label partners."

Musicrypt will market eNote independently in Canada.

PINGTONES GO GOLD.

PLATINUM
The RIAA, CTIA—The Wireless
Assn. and Billiboard heralded
the coming-of-age of master

ringtones as the cornerstone of the mobile music industry, introducing a gold and platinum certification program for the format.

At a Juna 14 New York press confarance hostad by Bill-board, the RIAA unveiled the datalis of the new award categories to recognize the sales of master ringtone recordings. Much like the gold and piat-lnum record awards, labels may now request certification for their ringtone sales.



Labels will have to provide the RIAA with sales data provided by wiraless carriers to certify their request, which the RIAA will have audited by an independent third party.

Artists receiving the inaugural gold and platinum master ringtone awards are Dam Franchize Boyz, Bow Wow, Bubba Spanox and Rick Ross. "It is hard to believe, given

the magnitude of the industry's success, that four short by some supertry's success, that four short by some superspectrum of the superabout gold and patelnum sales is even superneaver mind sales is even such as a though and and a sale short such as the superspectrum of the superspec

Billboard executive editor/ associate publisher Tamara Conniff also announced that Billboard's master ringtona chart would laught this support

North America.

LEGISLATION BY SUSAN BUTLER

## LEGISLATION LANDMARK

Could A Bill That Just Cleared Subcommittee Cure All Your Licensing Woes?

After more than two years of wrestling on Capitol Hill, major record companies, music publishers and digital media companies have come together to support a bill that streamlinesand forever changes-the way recorded compositions are licensed for digital distribution.

"All the major players have agreed on a proposal that no one thought was possible," says David Israelite, CEO/president of the National Music Publishers' Assn. (NMPA). The group hammered out the new licensing framework with the Digital Media Assn. (DMA), with the RIAA negotiating in some essential adjustments for labels. Radio and satellite broadcasters, consumer electronics groups and the so-called "copyright left" groups publicly oppose the bill. The Section 115 Reform Act

of 2006 was introduced and passed unanimously in the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property on June 8. Subcommittee leaders Lamar Smith, R-Texas, and Howard Berman, D-Calif., introduced the bill.

system under the bill offers administrative simplicity, the freedom to innovate and legal certainty for digital companies, DMA executive director Ionathan Potter says. Currently, digital services or record companies must secure a compulsory license for each composition for digital phonorecord deliveries (DPDs) through the Harry Fox Agency (HFA), directly from publish ers or through the Copyright Office by following a myriad of procedures. Licenses for hy-

brid offerings-those physi-

cal formats that have a digital

element like locked-content

CDs and kiosks-must be in-

dividually secured from pub-

lishers or an agent acting on

their behalf.

The new blanket-licensing

Under the bill, digital music services can go to a limited number of designated agents to secure a single-blanket license to reproduce and distribute comously recorded and released in

positions that are subject to a compulsory license (i.e., nondramatic compositions previ-

the United States) The bill sets up a general des-

ignated agent (GDA), expected to be HFA, to grant the licenses for all compositions. The Copyright Office could certify other agents if they represent the reproduction and distribution rights for at least 15% of all published compositions. Reportedly, the only additional companies that currently qual-

ify under this standard are FM1

participate in the blanket license. · If the rights holder is subject to a recording contract entered before June 1, 2006, which permits the record label to recoup an advance from mechanical or DPD royalties, then the agent would pay that label rather than the rights holder until full recoupment.

. The license may only be ob-

stream or deliver digital music -are included in the license; they are excluded if the service takes "affirmative steps to authorize, enable, cause or induce" the making of copies of recorded compositions accessible for "future listening\* unless licensed for that use It's this last point that Cox

Radio, Entercom Communica-

of copies should not be under the control of copyright owners. The group also argues that referring to a license for "future use" would stifle innovation and violate consumers' rights under fair use. This provision would likely cover the XM service and its new devices that record and store music for later listening

The Copyright Office also has me objections while supporting the bill overall. It does not want the designated agent to be able to use the administration fees for lobbying, litigation or any purpose other than administering the licenses. It also does not want the legislation to classify a stream, which is a performance as a distribution under copyright law.

Meanwhile, the major players are negotiating to fine-tune the language before a full Judiciary Committee makes further changes, which will most likely occur in July. They are also meeting with senators to promote a companion bill. While support of the NMPA/DMA bill could crumble at any point in the negotiations, it is clear that Smith and Berman expect the parties to work out their differences. ----

### The bill would simplify and streamline licensing compositions in the digital age.

Music Publishing and Warner/ Chappell Music. Other provisions of the 57-

page bill, still subject to change, include: · Those who own or control rights in compositions will automatically be represented

by the GDA until other agents are approved. Rights holders may enter into voluntary agreements with digital music services rather than tained by a digital service provider, not by an aggregator or record company unless they qualify as a service provider. Royalty rate and terms will be set by Copyright Royalty Judges, with interim rates set

upon request for new formats so that the process will not delay launching new products. So-called intermediate copies-computer server, cache and buffer copies necessary to

tions, XM Satellite Radio, Sirius Satellite Radio and the Consumer Electronics Assn. particularly object to; they joined the Electronic Frontier Foundation and 13 other companies and groups in a June 6 letter to the Subcommittee opposing the bill. They argue that by including these intermediate copies in a license, the bill effectively acknowledges that they should be licensed; they say these types

TOURING BY RAY WADDELL

## **Brown Plays Lead On** Summer's Largest Urban Tour

Lil' Wayne, Ne-Yo, Dem Franchize Boyz And Juelz Santana Join Him On Bill

In a summer once again lacking in urban firepower, the Chris Brown Up Close & Personal tour is shaping up as the season's biggest trek for the genre. Jive artist Brown is packaged with Lif Wayne, Ne-Yo, Dem Franchize Boyz and Juelz Santana for a 32-date

tour that begins Aug. 11 at the Verizon Wireless Amphitheatre near Indianapolis. Producers are also assembling acts for a preshow concourse stage. "It's the only tour of its kind going out this summer

that will integrate rap and R&B and will be for the kids,\* says Dennis Ashley, the agent responsible for Brown at Creative Artists Agency. The festival-style tour will be promoted by Live Nation under Al Haymon's urban music division. Tickets

are priced in the \$30-\$40 range reserved. The tour is designed to play primarily reserved seating at sheds, but lawn seating will be opened up if sales warrant. "It's gonna be a lot of screaming girls there, a lot of fans in general," Brown says of the upcoming tour. "It's

nna be a great all-around show that everybody, including myself, can have fun with."

Brown has been a fast-rising phenom, with his selftitled 2005 debut release entering the Billboard 200 chart at No. 2 last November and reaching platinum in

The spring tour played colleges, theaters and large clubs like the Flectric Factory in Philadelphia and House of Blues clubs in Atlantic City, N.J., Chicago, Cleveland and North Myrtle Beach, S.C. The 13 shows on the spring tour reported to Billboard Boxscore grossed \$457,550 and drew 18,933.

Despite Brown's short history, Ashley believes the teen is ready to headline amphitheaters. "That's why we packaged the show the way we did," Ashley says. "We put him on a multiact, formatted show where he can be successful."

For an artist so early in his career, Brown is spending a lot of time on the road, something not many urban acts are known for. "Live performance is definitely one of his focuses," says Brown's manager Tina Davis. "He is an incredible live performer. You really get a chance to see vocally what he can do, as well as his dancing and showmanship and everything creatively that goes along with it." Brown seems to have taken well to the road.

"I love it, I can't even complain about it, that's the main thing I love to do," he tells Billboard via phone while "chillin" " prior to a one-off

was incredible, just bananas." Davis says Live Nation approached her about promoting Brown's tour. \*Chris and I put it together," she says. "I told them who

I wanted, and what we needed to pay them." Live performance will "definitely" continue to be a focus in Brown's career.

Davie cave "We plan to make sure that Chris always raises the bar for himself and the industry and continues to try to reinvent himself," she says. "I want everybody to see him become a full man from a young man as well



IUNE 24 2006 1

# **UpFront**

## Waking "The Brand MICHAEL PAOLETTA mpaoletta@billboard.com



## H&M Dresses Up Madonna For Tour, Ads Fashion Retailer Taps Artist For Campaign

A partnership between Madonna and global fashion retailer H&M may, initially, cause some to scratch their heads. For many, Madonna has more in common with Verence than H&M's inexpensive, yet fashionable clothine

But at the wildly busy intersection of music and fashion. Swedish brand H&M has signed on to supply Madonna and her entire touring company thand stage crew dancers) with offstage wardrobes during the artist's already in-progress Confessions Tour, (Madonna's onstage drag for the trek is designed by Jean-Paul Gaultier.)

Madonna and some members of her entourage will appear in a H&M ad campaign that launches in August. At the same time, the retailer will begin selling a specially designed track suit that it created for the superstar artist, H&M stores will also sell her latest CD.

"Confessions on a Dance Floor." In the Confessions Tour program, Madonna thanks H&M via a full-page ad.

Still scratching your head? Remember, both brands-Madonna and H&M, which has more than 1 200 stores in 22 countries-revel in diversity and fashion freedom. Both are also constantly changing up their sartorial look

And lest we forget, Madonna

was featured in a Gap ad campaign three years ago. Of course, she's also appeared in Versace campaigns.

It should be remembered that H&M markets its affordable fashions to all consumers including high-end fashionistas. Two years ago, the brand tapped



Karl Lagerfeld to design a oneoff collection for its fall line. It did the same last year with Stella McCartney, This year, Dutch design team Viktor & Rolf will do the fall 2006 honors.

"H&M is all about mixing and matching styles," the company's director of communications Lisa Sandberg says. "That's where today's consumers are going. It's about creating a self-style," For Madonna. that could mean pairing H&M ieans with a Versace T-shirt.

According to Sandberg, it was a mutual friend-an English advertising film producer-who made the initial contact between Madonna and H&M. "Both sides were keen on making this happen." And so it has.

IAVA WITH A KISS- Do we really need a Kiss-branded

coffeehouse? That's right, Kiss se in "Pock and Poll All Nite" "Beth" and "I Was Made for Lovin' You." Through a deal brokered by the band's exclusive merchandising company, Signatures Network, the Kiss Coffeehouse opens June 27 in Myrtle Beach, S.C.

Kiss handmates Gene Simmons and Paul Stanley will be on hand to cut the opening day ribbon. A scheduled performance by tribute band Kiss Army will surely raise the entertain. ment har while a Kiss-infused fireworks display should offer more than enough "ooh" and

"aah" opportunities. Or not. Brian Galvin, who owns the licensed coffeehouse, is confident the cafe will become a major tourist attraction.

ROAD TRIP: Bon Jovi is once again doing its bit for Maw Jarcey

The band's "Who Says You Can't Go Home" is heard loud and clear in TV commercials for the New Jersey Office of Travel & Tourism. The spots are airing in New York, Pennsylvania, Maryland, Connecticut and

Washington, D.C. Songwriters Ion Bon Iovi and Richie Sambora donated the song for the spots free of

We love celebrating Brian Wilson's birthday (June 20) because it means summer is here! OK a day later. Beach Boys, Jan & Dean, Dick Dale, Palisades Park, reggae, "Tell Me," "Like a Rolling Stone," "Sgt. Pepper," Annette and Frankie, hot dogs and french fries, "Under the Boardwalk," "Up on the Roof," hot rods, surfboards, beach habes and sex sex sex!

Yeah, babyl

Speaking of Pepperland, this summer's hottest attraction will be the Cirque du Soleil Beatles show at the Mirage in Las Vegas, It's called "Love." and rumor has it, it includes 130 Beatles sone fragments, some radically reinterpreted and some never heard before The last time we saw Apple exec Neil Aspinall,

he was genuinely enthusiastic about it and extremely impressed by the job Sir George Martin

and his son Giles were doing with the music. He had a glimmer in his eye, and I could tell he was tickled by the fact that Martin could still surprise him after a lifelong friendship.

Primal Scream grabs the CSWTW spot with "Country Girl" joining Joan Jett and Cheap Trick in the cool-comeback-even-though-we-never-left department. Through the years, Bobby Gillespie has traveled, shall we say, a rather catholic music landscape-all right, schizophrenic might be more accurate Alternative to rock to dance to whatever "Riot City Blues" shows a return to the rock form of "Give Out but Don't Give Up" and "Rocks."

Maybe after helping start the entire alternative scene-from the Verve to Coldplay to Franz Ferdinand to Arcade Fire to the Yeah Yeah Yeahs-Gillespie feels the only true alternative left is garage rock! Welcome home, brother!

Happy beach blanket bingo, baby!

## COOLEST GARAGE SONGS

WORLD COUNTRY GIRL COUNTRY GIRL Columbia Records UK	PRIMAL SCREAM
2 KING OF THE FREAKS	THE MAGGOT
3 IF IT TAKES A LIFETIME	CHEAP TRICE
AFTER THE GARDEN	NEIL YOUN
5 EVERYONE KNOWS	JOAN JETT & THE BLACKHEART
ARE YOU READY FOR IT?	THE HOLOGRAM
7 HANDS	THE RACONTEUR
8 NOTHING TERRIBLY NEW	THE HELLACOPTER
WORLD WIDE SUICIDE	PEARL JAN
LIFE WASTED	PEARL JAN

THE RACONTEURS	BROKEN BOY SOLDIERS	
PEARL JAM	PEARL JAM J Records	
TT & THE BLACKHEARTS	SINNER JOAN JETT & THE BLACKHEAR	
NEIL YOUNG	LIVING WITH WAR	
CHEAP TRICK	ROCKFORD Big 3 Records	
THE STROKES	FIRST IMPRESSIONS OF EARTH	
ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	
BUZZCOCK	FLAT-PACK PHILOSOPHY	
THE MAGGOTS	MONKEY TIME! Screening Apple	
PRIMAL SCREAM	RIOT CITY BLUES Columbia Records UK	





## cour-age

(kûrj)n.

The state or quality of mind or spirit that enables one to face danger, fear, or vicissitudes with self-possession, confidence, and resolution; bravery.

# congratulations I









# **UpFront**

#### GLOBALNEWSLINE

#### >>>GOLDSMITH IS MITS MAN

Veteran British live-music Impresario Harvey Goldsmith will be honored with the U.K. record industry's "man of the year" award in October.

Goldsmith, whose producing credits include the Live Aid and Live 8 music events in 1985 and 2005, will receive the 2006 Music Industry Trusts' Award (MITS) Oct. 30 at London's Grosvenor House Hotel During his 40-year career, Goldsmith has worked with

some of the world's biggest acts, including the Rolling Stones, the Who, Bob Dylan, Bruce Springsteen, Elton John, Luciano Pavarotti and Barbra Streisand.

The annual MITS honoree is chosen by an industry panel. The event raises funds for two main charities: Nordoff-Robbins Music Therapy, which uses music to support and care for adults and children, plus the BRIT Trust, which includes the United Kingdom's BRIT School for Performing Arts and Technology. - Juliana Koranteng

#### >>>INGENIOUS INDIE FUNDING

U.K.-based label independiente has obtained funding from venture capital fund Ingenious Music VCT to bankroll the second album by British singer/songwriter Martina Topley Bird. The album is scheduled for release early next year, and will be produced by U.S. producer/DJ Danger Mouse.

Details of the funding were not disclosed. According to an Ingenious statement, this is "the first in what is expected to be a number of

deals" between the companies, and ingenious would provide a "multimillion-pound sum" to support the label's new and ostablished artists

During the past two years, Ingenious has raised more than £41 million (\$75.6 million) through two yer capital funds to invest in specific music projects. In January, Ingenious announced Its first artist investment: funding

alternative rock act the Heights' forthcoming debut album in a joint venture with U.K.-based venue

operator/label Channelfly Group (Billboard, Jan. 18). - Juliana Koranteng

#### >>>QUEEN HONORS AUSSIES Australian music industry veterans Michael Gudinski and

Olivia Newton-John were recognized in the Queen's Birthday Honours June 12. The United Kingdom's Queen Elizabeth II names the annual honorees on the advice of the Australian prime minister and government. The awards recognize special achievements by a

Commonwealth country's citizens. Among the 76 Australian awards, singer Newton-John was made an Officer of the Order of Australia for services to entertainment, cancer research and the environment. Mushroom Group founder/chairman Gudinski was made

a Member of the Order of Australia for promoting the Australian music industry and advocating young people's entry into the business. -Christie Ellezer

#### >>>NEW TERM FOR BOURDOISEAU

Stephan Bourdoiseau has been re-elected president of French Independent labels body UPFI for a second twoyear term. Bourdoiseau is president of Wagram Music and a board member of European indies' body Impala. He was first elected to the UPFI post in 2004.

Bourdoiseau was re-elected at the French independent association's annual general meeting June 6 in Paris. He says that under his presidency, UPFI will focus on "allowing digital reproduction and distribution to be monetized" and on lobbying for such initiatives as the French government's tax credit scheme that was osed in January and which will allow labels to offset part of their recording costs. -Aymeric Pichevin



GLOBAL BY TODD MARTENS

## **CHICKS ON SPEED RACED** OFFSTAGE IN SPAIN

At Festival, Things Get Weirder Than Usual For Art-Rocking Group

Chicks on Speed, the Berlinhased indie foursome, is no stranger to weird. They bave belted out their brand of electro punk wearing costumes made out of gaffer tape and newspapers. They embrace an amorphous creature made of a half-dozen (or so) breasts on videoscreens while they perform and in their own publi-

cations. They once sold a promo poster that pictured nothing but wet pubic hair. But even by Chicks on Speed's standards, things got pretty weird at the June 10 Oxigena music festival in Spain, when they were physically dragged offstage. Depending on whose story you believe, the group either showed up late and were no longer welcome to play, or they were removed by promoters in an attempt to trigger insurance payments to recoup losses from the poorly attended event

Oxigena was the first concert organized by Ortiz Padillo Promoters. That company's Manolo Padillo savs Oxigena sold 1,200 tickets although he had anticipated more than 2,000.

According to the Oxigena Web site, the Chicks were scheduled to go onstage at 12:45 a.m. on June 11. According to the band's Melissa Logan and the band's manager, Adi Nachman, all correspondence from the festival promoters said that Chicks on Speed were scheduled to play at 1:30 that morning. "We have the documentation to prove that, and we have all the e-mails from the

promoters." Nachman says. "There was a serious misunderstanding over the timetables given to the bands. including several local outfits," says Eduardo Mateo, booking director for Decoder Muzique, the company that Ortiz Padillo Promoters recruited to book non-Spanish acts for the festival. Mateo also booked Ladytron and French electronica act Black Strobe for Oxigena. "Chicks on Speed arrived late, but this bappens in all festivals." Mateo says.

Padillo insists the band arrived a half-hour late. "We explained we have a timetable that must be adhered to." Padillo says, noting that Parisian electronic act Black Strobe had to play afterwards. "If we went over time, we could be fined," Padillo says. "They were intransigent, and I began to think the whole thing was some kind of publicity sham . . . it was clear no friendly agreement would be reached, so we told them they could not play." Sometime around 1:30

a.m., Chicks on Speed took the ctage anyway Logan says Mateo and

Padillo then approached the band in front of the crowd. They said to us, 'Please come offstage, please don't play," " she recalls. "We turned our backs and said, 'No, we're playing. We came all this way to play, and we have e-mails proving our stage time." " Chicks on Speed's Alex Mur-

ray-Leslie remembers seeing an imposing figure "dressed in red" barking orders to the promoters. Logan says, "They called him 'the insurance guy.' That's all we know." After about two minutes of

performance, power was cut to the stage. Security was then sent to create a barrier be-

tween the stage and the increasingly irate audience. Chicks on Speed began singing a cappella. "They ran onto the stage.

and began telling the audience that we would not let them play," Padillo says, "They were trying to get the audience to turn against the promoters and organizers."

Padillo adds that, despite being repeatedly asked to vacate the stage for the next act. Chicks on Speed refused to go. "I felt terrible," he says, "this should have been one of the big moments of my life with my favorite group. Everything was ruined. We had to bustle them off-without using violence.\*

Padillo may define "violence" differently than some. A clip now circulating on the video-sharing site YouTube .com shows a tangle of people wrestling onstage, including what appears to be security guards and the band. "I was trying to hold on to

the monitor," Logan says. "Eventually, I was just pulled down the ramp and put down on the ground. Then the guy just left me there, and I tried to go help (the rest of the band). but they blocked the way. Then they pushed [Murray-Leslie] off the ramp." Manager Nachman says

Murray-Leslie lost feeling in her shoulder for about three dave. She adde that much of the band's equipment was destroyed in the fracas, and notes that the band's photographer had her digital camera smasbed and its data card stolen. Nachman says the band will take legal action against Ortiz Padillo to recover medical fees and the costs of bro-

ken equipment.

Logan says she was told that Ortiz Padillo Promoters could collect insurance on the poorly attended festival if one of its headliners did not perform.

The band's booking agent is Chris Hearn at London's Primary Talent. As well as Chicks on Speed, Hearn also had Island Records U.K. signing Ladytron on the Oxigena bill. Ladytron played its set earlier that night and has been paid in full, Hearn says.

"We always recommend our acts to have a 50% deposit paid a month upfront," Hearn notes, "and most are happy for us to collect the full fee for them. But the Chicks like to work differently; they like to collect the payment in full themselves."

Hearn says Primary Talent is working with Decoder to get the band paid in full for the show. "It's simply unacceptable for an act to be treated like this," he says.

Padillo insists the band will not be paid due to breach of contract and says he will not pay it even if a court case ensues. Every other hand on the bill was "very, very professional," Padillo claims. Mateo says he, too, has con-

tacted lawyers to see whether a case can be made against Ortiz Padillo to pay Chicks on Speed its performance fee. Mateo puts the incident

down to the promoters' inexperience. "These were thirddivision people trying to play in the first division," he says. "The organization was chaotic, they became nervous, but I do not understand why they reacted so strongly to the girls' late arrival."

## **Band Members Fight Over Naming Rights**

Grupo Montez De Durango's Singer, Leader In Legal Dispute

José Luis Terrazas and Alfredo Ramírez were more than just business acquaintances.

As the long-recognized leader and lead singer, respectively, of Grupo Montez de Durango, they belimed the most popular group within the duranguense movement, the regional Mexican subgenre that has dominated Billboard's Latin sales charts since 2003.

"I trusted him like a father" Ramírez says of Terrazas. Imagine, 10 years working

together "Terrazas says sadly Now, several million albums later Terrayas and Raminey are embroiled in a bitter legal dispute over ownership and rights to the valuable Grupo Montez de Durango name.

The case, scheduled for trial in September, casts a dubious spotlight on the handshake mentality that still permeates much of Latin music, regional

Mexican in particular. "Whenever you have a group where the singer isn't the owner, you have issues," says Disa CEO Domingo Chávez, who has seen dozens of name fights during his 30 years in the business The problem is, this is a successful group. It's the No. 1 group. I hope they don't end up being too damaged, either economically or morally."

Terrazas and Ramírez remain on the same label. Disa, with Terrazas recording as Grupo Montez de Durango.

The band, via a succession of chart-topping albums and sinknown as música duranguense and spearheaded a movement that catapulted literally dozens of groups

Although the public did not know it, court documents indicate that as early as 2004, ownership of the group's name had become an icone

But things unraveled only last fall, when Ramirez, along with the band's manager Martin Fa-

bian, parted ways with Terrazas. On Nov. 2, 2005, Ramírez filed a complaint alleging false designation, fraud and breach of fiduciary duty

Terrazas countersued for trademark infringement and unjust enrichment, among other allegations.

According to court filings from Ramírez and bass player Ismael Mijares, it was Mijares who came up with the idea to form a band while in Durango, Mexico, and discussed it with Ramírez, Later in Chicago, Terrazas was persuaded to join. Ramirez thought up the idea of emphasizing the tuba, saxophone and flute through a synthesizer, the filing claims. The other two each suggested sounds, ultimately creating

their unique duranguense style. Terrazas' court documents tell a different tale: that he created the group; selected the members; produced financed and selected the songs; created the name; and

landed a record deal. He claims that the members signed agreeents to perform exclusively for

techno-banda, danceable music mark as the owner in the United States, while Ramírez and others in the group claim that Terrazas said he would register it for the partnership

The battle spilled into the media, with the relationship souring so badly that Terrazas filed suit in Mexico, resulting in two months of fail time for Ramírez and several of his band members earlier this year, on charges of having benefited illegally from the Grupo Montez de Durango name.

Meanwhile, the public has had a hard time determining what is what

Grupo Montez de Durango's new album (with Terrazas) debuted at No. 1 on Billboard's Ton Latin Albums chart last month. Pamires's album a compilation titled "Unidos," came out two months ago and peaked at No.

11 on the Top Latin Albums list. To the chagrin of concert promoters, both Ramírez and Terrazas are touring as Grupo Montez de Durango, with a court denying preliminary injunctions from both of them barring the other from using the hand's name

Both parties say they will assemble new groups if the court rules against them.

"This time, I'll register the name everywhere so there is no confusion," Terrazas says, "Unfortunately, there isn't an encyclopedia to guide you through things like this."

Additional reporting by Susan





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### Michael Plans Live Euro Trek

First Extensive Tour In 15 Years Kicks Off Sept. 23 In Barcelona:

romoters were correct to put their faith in George Michael's first European

tour in 15 years.
Since going on sale in
April, Michael's 47-date 25
Live tour, which begins Sept.
23 in Barcaiona, has moved
closa to 600,000 tickets,
catching evan Michael's handiers somawhat by surprisa.

Michael's meneger Michael Lippman cails tha demand "over tha top, it was beyond our expectations in tarms of speed, but I never doubted we'd sell the tickets." The tour celebrates Michael's 25-

year career.

Michael has never been known for axtansive concart treks, having last toured in 1991 in support of his "Cover to Cover" album. "He did tour with Whaml, and ha did tour on the 'Faith' album," Lippmen says. "But thera were only about 40 dates in America."

But 15 years is a long absence from the live merket for any artist. Lippman says a series of personal and profassional setbacks—many of them well documented in the press, including suing Sony in 1993—kept Michael off the road.

"He just become e bit raciusive, not really wanting to go out and angage the public," Lippman says. "Now he's fit and reedy to go and he wants to go out and play his music for people and interact with people." Apparently, there was considerable pent-up damand to see Michael live." I never take anything for granted—it is dangerous to do so in this business," says tour producer Barrle Marshall of Marshall Arts. "However, people have been asking me every year for at least the lest 10 years, "When is Gaorge going to

play detes?" "
The tour will wrap with a series of U.K. dates, including MEN Arena in Manchester (Nov. 17-18), SECC Arena in Glasgow (Nov. 22), Earl's Court in Jordon (Nov. 25:26

ter (Nov. 17-18), SECC Arena in Glasgow (Nov. 22), Earl's Court in London (Nov. 25-6, 28), NEC Arena in Birmingham (Dec. 2-3), and a fournight stand at tha newly refurbished Wembley Arena in London (Dec. 11-12, 14-15), in the United Kingdom, tickets are priced between £40 and £100. (\$74-\$184).

Marshall, who will promote all the U.K. dates exclusivaly and work with local promoters in the various European countries, is particularly enthused about the run. "George has appeared from time to time in major

charity concerts where i

have always been reminded

of just how brilliant a singer

end performer he is." Mer-

shell seys. "He is a perfec-

tionist in everything he does

[so] I know that the musi-

clans and singers will be

voica that is this good, you can only have the best."
Lippman says the set list will be a career retrospective, including hits from Whami and Michael's solo career. "We've got a band, we've got a crew, we've got a set baing built and diskinged, we're way built and diskinged, we're way

0000

'We're all going to wear T-shirts saying, "Let's make sure George has a good time." '

-MICHAEL LIPPMAN, MICHAEL'S MANAGER

ahead of the game," Lippman says. "We're all ready to go and can't wait for these dates to begin."

With overwhelming suc-

cess of Europe, is there any chence Micheel will test the waters in the United States? "I am very optimistic that we will," Lippman says. "Let's get up and running. Wa'ra all going to wear T-shirts saying, "Let's make sure George has a good time." I can't imagine it work come to America."



## Shooter Guns For Widespread Appeal

Younger Jennings' Sound Embraced By Country, Rock Fans

Just as his late father, Waylon Jennings, had enough of a cool factor to play Lollapalooza, Shooter Jennings can do country festivals one night and open for Alice in Chains the next.

The younger Jennings, whose latest record is "Electric Rodeo" on Universal South, is equally at home in front of bikers and two-steppers.

"We're playing with [Lynyrd]

Skynyrd, all these festivals,
we're headlining some shows,
we're kinda just all over the
place," Jennings says.

He adds that recently opening for Alice in Chains definitely exposed his band to a new audience

new audience. "We were playing to an audience that had never really listened ous." Jennings says. "I just came out there and said, 'Ain't it cool that a country band can play with a rock band? We're country, but this abould sound like. 'That kinds agave' em permission to listene, and they liked it. It worked really great, and now we're typing to hound [Ailce in Chains] for a tour in the fall."

Jennings' current band is a hard-touring unit, even more so than his previous band, the hard rock outfit that the Stargun toured a lot, but not nearly as much as we do now because we just didn't have the work." he says. Starrgun would play about 100 dates per year. Jennings says, whereas now he books

about 250 gigs annually.
"Touring has been a big
part of our focus since day
one," says Marc Dottore, Jennings' manager. "And it's
been great to build. We can do
well in Dallas or Chicago or

the West or New York. It seems to work everywhere." Jennings does not want to leave any stone unturned. "It's like we're covering all of our bases, and it's important that we do that," he says. "All three bases, Southern rock rock

and country; let's do it."
Even so, Jennings says he
does not tailor his set list to
his audience. "I'm not a big
believer in doing that, because I don't want to lead the
audience into believing we're
something we're not." he
says. "With Alice in Chains,
even though we did play all
of our rocker stuff, I definitely made sure we had.

some real country in there so





### BOXSCORE Concert Grosses



Place Das Arts, Montreel, June 5.605

Scotisbank Piace, Ottown, May 12 5,990

Greet Plaza of Penn's Landing. 10,556 Philadelphia, Hey 27-28

RASCAL FLATTS, GARY ALLAN

JAM ON THE RIVER: NEW DEAL

INXS: STABILO

\$309,684

\$292,947

33



that people could understand the whole spectrum of what we do."

As the rooms get bigger, lennings is breaking on the road, as opposed to on the radio. "Well, that's the only option we've got right now," he says with a laugh, "Playing live is the best thing about us and the thing we love to do the most. But I love cuttin' records and making music that's my own, so I'll always have a big love affair with going in the studio and making music."

Dottore is gratified that Jen-

nings is getting press attention for his live shows. "I have waited a long time to find a guy that has that kind of edge and it's still based around great songs," Dottore says. So much of what we feel is important has to do with being on the road. It's old school as hell, but we love

doing it this way." Jennings is booked by James Yelich at Monterey Peninsula Artists/Paradigm, with key input from Brandon Mauldin, who works with Dottore, "Brandon worked with Bonepony for years and really

knew the rock club scene out on the road," Dottore says. "Brandon is why we were able to get out and tour early, because he worked his club contacts so well. He has brought some good young indie promoters to the table that would otherwise fly under the radar of MPA "

Jennings' road manager is veteran production guru Stephen T. Gudis, whose résumé includes stints as production manager at Starwood Amphitheatre in Nashville and a few Farm

HE WRECKERS

## Country-Soul (Identical) Duo Gets Spotlight

fter receiving second billing on Jenny Lewis' solo debut "Rabbit For Coat," the Watson Twins are stepping out of the shadow of the Rilo Kiley singer and have found a welcoming partner in indie retail.

Chandra and Leigh Watson's debut EP, "Southern Manners," gracefully explores the kind of country-soul that the Twins helped bring to "Rabbit Fur Coat," a sleeper hit on indie Team Love that has sold more than 71,000 copies in the United States according to Nielsen SoundScan. "Southern Manners" is available exclusively at india retail via hunkethou the distribution arm of the Coalition of Independent Music Stores.

The Watson Twins hope to record a full-length in the next year, and are shopping for touring partners for this fall. They're not exactly eager, however, to

sign with a label, and for now. would prefer to stay indie.

"Maybe we shouldn't say this." Chandra Watson says. "but we don't really want to be on a major. I just think for our sound. we're better suited for an indie."

For now at least, lunketboy has taken the pressure off finding a label for the Watson Twins. As the duo spent more time on the road with Lewiswith whom the act will con-

tinue to tour this summer-demand became too great for the act to handle on its own. Now managed by Lisa Klipsic with Don't Jump Management, the Watson Twins for much of the past year leaned on their mom in Louisville, Kv.. to handle bookkeeping for the

"She's so organized, way more organized than I could be," Leigh Watson says, "She'll show me this spreadsheet on all the CDs that have been out and how many we've sold."

To date the album has sold a little more than 1,000 copies, but it is set hit india stores this month The EP was recorded with Chandra's husband Russ Pollard (Sebadoh), I. Soda (Wifey), Brian Lebarton (Beck) and Lewis. Once

the Watson Twins start work on a full-length, they say they'll start to more deeply investigate the label offers that have been coming their way.

IT'S OFFICIAL: After the expected June 5 announce. ment that Bill Hein would replace Rick Williams as the head of Caroline Distribution (Billboard, June 3). FMI vice chairman David Munns spoke to Billboard regarding the direction of the EMI-owned indie distributor There were few specifics, but Munns spoke generally on why he believes

Caroline needs a change.

"There have been a lot of develonments on the indie distribution scene and the indie label scene recently," Munns says, "I think we needed to develop Caroline a bit more than we've been doing. I've got some plans for it. and we've got plans that will show Caroline as unique, and offering labels a well-rounded seamless service '

As has already been hinted, expect Caroline to put a greater emphasis on marketing, as well as pitch labels on worldwide dieital deals. Munns notes that the topic of upstreaming-in which an indie-label act is moved up into the major label system—is one that Caroline will continue to evaluate. The distributor has a sort of incubator label in Astralwerks, and has long offered labels the ability to move up to EMI Music Marketing, if so de-

"Unstreaming is a word everyone loves to use, but there's a question in what it means," Munns says. "It can mean different things to different labels and different artists and different distributors. It's quite a complex subiect. You need significant flexibility in that area. Munns notes that Caroline

was working on models that recognized the fact that "independents get frightened because they think [the major] is going to take their artists." As for Hein's plans, we got

the former Rykodisc head on his second day on the job, and he notes that he's still in his "unboarding phase."

"I think I've walked into a good situation." Hein says. The obvious thing to say is we're going to do more digital, but that's a talking point [ for] everyone "





## **Retail Track**

ED CHRISTMAN echristman@billboard.com

## Sizing Up NARM's Merchandiser Nominees

Practically every time NARM announces the finalists for its merchandiser of the year, it ignites a debate.

The controversy usually centers around which companies are nominated, which were omitted and/or the size category some companies are This year is no exception.

Take, for example, that Paramount Home Video is a finalist in the large-size distribution category. While video distributors have been nominated in the past, this marks the first time one has become a finalist, "Wouldn't it be

At a Best Buy In-store In Schaumburg, III., the members of CHEAP TRICK flank Best Buy regional entertainment manager MICKEY GENTILE, From left are RICK NIELSEN, TOM PETERSSON, Gentile, BUN E. CARLOS and ROBIN ZANDER. head of a major music distributor asked in a tone that made it clear he didn't think it would he funny at all.

Still, as record stores evolve into home entertainment stores why shouldn't the major music distributors be challenged and compared to distributors in

other product categories? Moving on, it's interesting to note that Fontana the In-

of Universal Music Group Distribution, was nominated in the midsize music distributor category after only one year In existence. Some might complain about how Fontana lands its labels (Billboard lune 17) but it's clear that the merchants think the new distributor is doing something

Probably the most Interest-

list is the introduction of Tunes to the fray. It becomes the second Internet merchant to be a finalist: Amazon was a finalist in 2004 as well as this year (for a full list of nominees, see billboard.biz). But some question why

Tunes has been placed in the midsize retailer of the year category and not in the large-size category. After all, last year it

depending on which supplier you asked; this year it is a top five account for some If that's the case, some re-

tailers and label executives wonder how it could be in the midsize category

There is no easy answer mainly because NARM refuses to reveal the specific criteria it uses in placing companies in categories But it's not the first time this has happened. nor will it be the last

It has to do with NARM's dues structure. The amount that companies pay to be a nber depends on their annual volume, which is calculated on a July-June year. Also, NARM basically uses the honor system and doesn't check on whatever annual volume is reported by a member company. Volume determines the three size categories.

In the past, there have been

instances where some memi companies have clearly been miscategorized because they reported-how can I put this-a volume that made you wonde If the pants were on fire for who over filled out the NARM application at that company

Clearly (Tunes is only reporting its volume, not Apple's in its membership. which is entirely appropriate. After all, year after year some labels owned by the majors are in the midsize category based on their own specific volume, not their parents.

Likewise, Fred Meyer is nom inated in the midsize retail category, Meyer, a 128-unit discount department store chain, is owned by the glant Kroger company, which has around 2,200 stores. Clearly, Meyer didn't take into account its resenue bese, which has to be in the hundreds of millions, if not billions, of dollars, when it filled







The Publishers' Place

SUSAN BUTLER SDUTIES SDUTIES SDUTIES STATE STATE

## Syracuse University To Offer Music Biz 101

EMI's Marty Bandier Helps Alma Mater Establish Program

Music publishing may be the least understood branch of the industry. Even some of the most successful artists, songwriters, managers and lawyers don't have a firm grasp on how compositions earn revenue or how publishers collect rovalties and handle business deals in a global market.

That may change for some future executives. Thanks to a personal financial gift from EMI Music Publishing chairman Marty Bandier, New York's Syracuse University is launching a specialized undergraduate program so that aspiring executives can learn the business of music.

The Bandier Program for Music and the Entertainment Industries is a 128-credit program geared to nonnerformers that will lead to a bachelor of science degree. The program joins courses offered by the university's College of Visual and Performing Arts, S.I. Newhouse School of Public Communications, the Martin I, Whitman School of Management and the College of Arts and Sciences. It was designed with input from educators, prominent industry leaders and recent SII graduates

Through a gift from EMI Music Publishing. the university is also establishing the EMI Center for Internship, Mentoring and Career Develonment on the SU campus. It will help students identify and coordinate internships in New York. London, Nashville, Los Angeles and elsewhere for academic credit.

The programs were announced earlier this month at a special event held at MTV's "TRL" studio on Times Square. About 60 SU students joined music executives and university leaders to celebrate and participate in a O&A session with Bandier. Alicia Keys, MTV president of program development John Sykes and Virgin Records president lason Flom.

Bandier spoke humorously and passionately about music publishing and SU, his alma mater. "What better thing could I do than to marry the affection, care and concern that I have for both of those than to start this program?" he said. Bandier believes that now more than ever, the industry needs qualified individuals. He wants this program to feed educated and ambitious minds into the music business

Keys spoke about a music teacher who was the first woman she knew that wrote, played and sang music. She inspired Keys to express herself in that way. Keys said that she was

also inspired by the block where she grew up as a child watching protitutes

out its membership application. let alona Krogar's revenue, It must have registered for NARM solely based on the music and video volume

But even if only iTunes' volume is taken into consideration. some still wonder how it could fall into the midsize category. If ITunes did, say, \$150 million in the second half of last year and will do, say, \$250 million in the first half of this year, that puts it at about \$400 million in volume, Billboard estimates. ITunes didn't respond to a

call for comment. NADM won't say that vol-

me level is used as the cutoff point to divide between midsize and large size, but whatever it is, NARM clearly changes it from time to time. A few years back when RED went over \$100 million in volume. It was moved into the large-size category, Now, when it, as well as Alternative Distribution Alliance, are firting with \$200 million in volume, they are both in the midsize category.

At an estimated \$400 mililon. ITunes is clearly smaller than any of the merchants competing in the large-size category. The smallest is Tower Records, which sources say had about \$441 million in volume After that comes Hastings, which had \$\$37 million in volume in its most recently completed fiscal year. On the other hand, Hastings music revenue. including portable players, totaled about \$135 million, So Hastings clearly has less music market share than ITunes. Tower's music volume, whatever it is, is obviously smaller

than iTunes' as well. Others criticize the NARM awards process for another reason; Whatavar its volume, ITunes shouldn't compete against brick-and-mortar merchants since many believe its business is so different. But in Retail Track's view, that's plain hogwash, because the bottom line is both types of merchants compete for the consumer's buck.

A few other thoughts on the NARM awards: It's Interesting to note that Wal-Mart and Starbucks didn't receive enough votes to become finalists. What's with that? Still others wonder why other video distributors as well as Amoeba aren't among the finalists That's because you have to be an active member of NARM to receive nominations, and Amoeba, and some major video distributors, are not. ROCK FORTH: Cheap Trick

is out promoting its best album in 20 years. On street date (June 6), the band did an instore at a Best Ruy In Schaumburg, III., where it sold more than 350 copies of "Rockford." The act followed it with an instore at a Wal-Mart the following day, where more than 400

people showed up, according

to Tim Hibbs, head of sales for

Big3 Records, which distributes

Cheap Trick Unlimited through

FMI Music Marketing.

ALICIA KEYS, left, and MARTY BANDIER were

"I remember saying to myself, "I will never let that be me.' So I worked my ass off with that in mind, that I want something good for myself. and I'm not going to rest until I get that."

Sykes compared today's technology explosion to pre-MTV days when broadcasting executives ignored his ideas to start a music channel. "If we today forget that there's a whole new wave of technology coming in, then we will go by the wayside and be roadkill like all the executives whose names I've forgotten who wouldn't let me in the office in 1976.

Flom urged the students who feel inexperienced not to discount the amount of knowledge they have gained simply by growing up with the Internet; tomorrow they will be teaching today's executives

The program will begin in the fall of 2007 with about 28 students, with a goal of growing to about 80 students by 2010. The amounts of the financial gifts were not disclosed.

SIGNINGS: FMI Music Publishing has expanded the territory of its publishing deal with singer/songwriter Nelly Furtado to include North America. It is now a global arrangement For her upcoming CD "Loose," Furtado co-

wrote all the songs, many with artist/producer Timbaland who co-produced the album. Coldplay's Chris Martin also co-wrote one of the songs. Furtado's first single, "Promiscuous," is No.

TK on The Billboard Hot 100 this issue. The album is scheduled for a June 20 release on Geffen Records. EMI says Furtado's first two albums have sold 7 million copies combined. In other news. Warner/Chappell Music ex-

tends its publishing agreement with Nickelback worldwide. The Canadian band's Chad Kroeser. Mike Kroeger, Ryan Peake and Danlel Adals signed with W/C in 2000.



DIGITAL MUSIC BY ANTONY BRUNO

## Labels Like Online Ad Boom

EMI Music Licenses Catalog To Free Download Site For Share Of Ad Revenue

Free, ad-supported digital music services have become the business model du jour for a music industry growing increasingly flexible in its li-

censing practices. The most recent example is EMI Music's parsament to provide its catalog to Otraxa peer-to-peer file-trading network that aims to let users download free music in return for viewing an advertisement in advance. Half the advertising revenue is then kicked

hacked to the labels. The service-which won't go live until similar deals with the other three major music labels are finalizedfollows similar ad-supported music offers from subscription services Napster and Rhapsody.

For the music industry, giving away free music in return for a share of advertising revenue is a coutious experiment to determine whether it can monetize free music without devaluing it in the process.

"It's a natural evolution of two coinciding facts-music moving online and an increasing portion of advertising dollars moving online," says Ken Parks, senior VP of strategy and business development at EMI Music. "It's at that intersection that we're trying to pursue experiments like these. There's a lot of money flowing into the same space that our content is flowing, so we're just trying to see where it's all going to go." Online advertising spend-

ing is at an all-time high of about \$12.5 billion, according to the Interactive Advertising their business model. But Bureau, and is growing at a rate of about 30% per year.

According to Brian Morrissev, senior interactive reporter for Adweek, more than 80% of the money is spent on the most trafficked sites-

going into online advertising. everybody wants a piece." Advertisers also like targeting sites that cater to cutting.

edge tastemakers, such as those using digital music

files can be played before the user must either buy the now that a lot of money is track or become a monthly subscriber

Analysts largely have anplauded such moves, even though there's little indication yet that advertising rev-

'There's a lot of money flowing into the same space that our content is flowing. so we're just trying to see where it's all going to go.'

-KEN PARKS, EMI MUSIC

services today It makes a ton of sense to

such as Google, Yahoo, MSN and AOL. As online advertising becomes more sophisticated and targeted, he expects niche sites like digital music services to realize a greater percentage

"Now that online advertising has become a real economic proposition, you're seeing a lot more people selling advertising than ever because it never made sense before." Morrissey says. "Digital music services are transaction sites-they sell music and subscriptions. That's

PEPSI'S PLUG-IN POSTERS Pepsi s PLUG-IN POSTEMS
Pepsi has installed about
100 interactiva posters in
Toronto and Vancouver
subways that allow passengers to plug in their
headphonas to haar 30second song clips of select artists participating in the soda maker's Pepsi Access

ine music promotion

line music promotion.

Listeners are prompted to buy a bottle of Pepsi
nd redeem the promotional code under the cap at its pepsiaccess.com Web site to download the a for free.

focus some dollars on a niche like that," says Ben Garvin. media director of ad agency

Leo Burnett's independent media services division. Starcom "A lot of our targeting goes beyond demographics. We're looking at psychographics . . . are these influencers? You can make a pretty strong argument that music enthusiasts, and especially ones that are actively

downloading and sharing on the Internet, most likely fit some kind of influencer profile.\*

The challenge to the music industry is to walk the fine line between providing music to adsupported sites without cannibalizing their pay-toplay initiatives like à la carte downloads and monthly subscription fees. Currently, the strategy is to offer several tiers of service. Napster, Rhapsody and the pending

Otrax service all offer the opportunity to listen to music for free, but with restrictions. Rhapsody limits users to 25 free streams a month. Napster limits each song to five free spins. Otrax ups the ante by allowing users to download the actual file, but it will limit the number of times those enue will have any significant impact on labels' bottom lines. While digital sales rose to 6% of global music revenue last year, advertising revenue remains a blip on the music-biz balance sheet. From a music label or

publisher standpoint, the vast majority of revenue they've been generating digitally have come from digital track and album downloads and ringtones," save Richard Greenfield a media analyst with Pali Research. \*But the more ways there are to monetize music is just good for the business and can lead to growth in the industry "

Exactly how much growth is not something anyone is willing to forecast yet. Labels are very interested, to be sure, but also stress that it is a very nascent business model that they are still trying to fully understand. Hence the current spirit of experimentation "We're looking at things

like consumer acceptance. advertisers' willingness to pay, what kinds of economics are there." EMI's Parks says. "What are you looking for when you fly to the moon for the first time? You kind of have a general idea, but you don't quite know until you get there."

#### BITS & BRIFFS

#### BAND BY BOLT

Emarging social natworking site Bolt Media is holding onlina auditions for what it calls a "collaborative band" via its Web service, Every week, Bolt will review ortainal submissions from users contributing different instrumental tracks The winners of each round will be the band member for the selected Instrument: drums bass, vocals and guitar.

The Bolt Madle team and bend members from Three Days Grace judge the submis-

sions each waek. Auditions can be linked from existing MySpace and YouTube postings as well. The contest will run through

June, and is sponsored by fastfood chain Wandy's.

#### AGENCY LAUNCHES LICENSING SITE Rumblefish an Indepe

music marketing and licansing agancy, will launch an online music licensing store June 19 that aggregates precleared music for use in TV ads, films, vidaogamas and nadesete

The catalog will lean prima rily toward independent musiclans. It was created in part as a promotional vehicle for un-

signed artists seeking expo Licensing costs for the servica vary from \$5 per song for a nodest license to more than \$50,000 for TV commercials. Users may browse and fully sample all songs in the database and download the IIcanned files in multiple formats, with or without digital

#### MORE DINGTONE SITES The mobile music home machine

shows no signs of slowing, as evidenced by the addition of another two direct-to-con wireless content Web sites focusing on ringtones Mixxer, formerly 3GUoload

is taking a decidedly indiamusic approach by allowing unsigned ects to upload their own ringtones to the service which Mixxer then provides to its 4 million-strong memhar hasa. It also includes a music recommandation angins and a create-your-own ringtone feature UrbanWorldWireless has

launched a similar initiative, focused on hip-hop. Ringtones are organized into categories such as Dirty South and West Coast, both featuring top-name DJs, as well as emerging, unslaned artists and producers

This weak, the Atlanta rapper lebut album New Joc City" takes a bow at No 1 on Top R&B/Hip-Hop Albums and No. 3 on The Billboard 200

There will be no ascaping the d this year. Her sacond solo studio set drops Sept. S while her star turn in the opens in



	4 DIDTE CHICKS Not heady to Make Note * COLLANDA	274,879
	: RASCAL FLATTS What Harts The Most " LYRIC STREET	125,210
	Pomeous MOSEYGEFEN	186,000
	7 TAYLOR HICKS Do I Mate You Proof JAMES	181,779
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## **UpFront**

BY MELINDA NEWMAN

Howard Benson

t Bay 7, the Los Angeles recording studio producer Howard Benson calls home, there are parking spaces reserved for Spinal Tap's David St. Hubbins and Nigel Tufnel, While Benson can't include Tap on his résumé, plenty of rock acts have called on Benson in his 20-plus year career.

Trained as an aerospace engineer, Benson's producing breakthrough came with Los Ange les hardcore band T.S.O.L. In the late '80s. "I was able to [take] this band that was a bunch of drug addicts, they were out scoring drugs all the time, and [get] it done," he recalls

Since then, Benson has produced an abundance of acts, including Motorhead, Sepultura, ice T & Body Count, the All-American Rejects, P.O.D., My Chemical Romance, the Used, Cold, Three Days Grace, Less Than Jake, Flyleaf and Hoobastank,

Benson has also held posts as staff producer at Elektra, Glant and the Enclave. He now has a deal with Warner Bros. to produce four acts per year. He also has his own imprint, Sparky Dark, which will release its first album this year from Sound the Alarm through a nonexclusive deal with Geffen

When Billboard caught up with Benson, he was wrapping his second album with Papa Roach

as well as working on projects for developing acts Saosin (Capitol) and Melee (Warner Bros.).

Q: Bay 7's vocal booth is a tiny. windowless cupola accessible only by a steen spiral staircase. What is the strangest thing that anyone has ever done up there? A: [A certain singer] couldn't get inspired one night. So I said. "What do you need?" He said, "Do you have any Vicodins?\* Somebody had some, so he took one and shoved it up his ass 'cause he says it works really fast. In 20 minutes, this guy was singing like I'd never heard before . . . And he sang the whole song with no clothes on. I've had probably a quarter of my singers completely strip naked up there and sing without clothes on. I told them. "When you go up to that vocal booth, as long as you sound great, don't tell

Q: At South by Southwest, you said labels frequently give you an all-in budget to make an album and what is left over after mixing is your fee. Isn't that encouraging the producer to scrimp as much as possible?

me what you're doing."

A: No. The reason it works with me, and I'm not being a jerk by saying this, but I'm not looking for their money. I'm looking to make the points. So I don't care if I'm making \$10,000 less or \$20,000 less.

It's not going to kill me. But for a young producer that's got bills every week, every month, I would not recommend that I would say half my records are like that. There's a point where you obviously want to get paid doing this thing, but it's not where I'm going to say, "Look, we're not doing strings on this record because I've got to make some more money."

Q: You were an aerospace engineer before you became a producer. How did your technical background affect your producing? A: Serious technical background, but I had to lose a lot of that. That was the biggest hindrance I think I had for the first few years of my career. I had to force the emotional part of me to become more a part of my life

Probably the biggest influence in my career was meeting Keith Olsen, the producer, In a very had part of my career. about 14 or 15 years ago, he was brought in to take over a record I had done, and [that] had never happened before. And I thought, "Either I'm going to make lemonade out of lemons or I'm fucked right now."

What I learned from him was his organizational ability was really strong, and he only thought about the vocals in the songs. I started thinking, "Now I get it" . . . I delegate great, but when it comes to the vocals. I do them all myself. There's no one between me and the singer.

Q: You have worked at a num.

ber of labels as a staff producer. How has that experience helped ou with record company politics? A: It's an incredibly important thing to do. That's why I think I've done so well, because I understand it. I don't hate A&R guys, I like them. Their job is unbelievably difficult. No matter how good your product is, you're throwing it into the lion's den, and everyone wants to chop it up, eat it up, blow it out and hate it because they have their competing records Survival of the fittest. So [A&R execs) better be bulletproof when [they] walk into that [A&R] meeting, you better be

Q: You're at the stage in your career where you could focus on esa lot of new acts. Why?

sure of what you got.

tablished artists, yet you still do A: I think it's just because I've gotten used to that method of survival. I'll name these names because I've always thought these were the best producers.

Tom Werman, Olsen, Beau Hill, Michael Wagner producing superstar acts and their careers are over because once those acts are gone and don't sell once those hands are expired, what band is going to want you to produce them? You're done. I remember watching that going, "The problem with these guys is they never went outside of their box." They kept producing the same friggin' things over and over again, and I said, "I'm not going to let that happen to me." So I always develop stuff, like Flyleaf, I knew I'd never pro-

I learned a lot from watching

duced a female [rock] vocal. Q: Is there anyone you're dying

A: I like producing people that want me to produce them. That's always the best marriage. There's a few people I'd like to work with but a lot of times they come with their own problems, those big superstar acts. [Jon] Bon Jovi had come up to me once and wanted me to produce him. [The band] said, "We're going to do a song that's going to take a week." Then someone from the label said, "Dude, it's not going to take a week, it's going to take a month. It could keen going forever." And I can't deal with that

Or I got a call from Steven Tyler and I could tell that if I decided to do an Aerosmith record, I'd be basically stopping everything I'm doing for the next year. I can't imagine the guys that worked with Axl [Rosel I mean what hannens to your career at that point?

Q: Why don't you work with ore solo artists?

A: I've had borrible experiences with solo acts. It's just too complex. There's always a band you have to put together, and the artist doesn't like this or doesn't like that or doesn't want this . . . If you're going to do a solo act, I agree with [Geffen/ A&M presidentl Ron Fair: You get what he calls an empty vessel, someone who cannot write, can't do anything but sing, that way you can control the whole thing and get it done right.

Q: But groups can be difficult, too. You had a contentious relationship with Motorhead and

Lemmy Kilminster. A: I don't even know what to say about Lemmy. He influenced me a lot: in completing things, in getting them done. I actually ended up in the hospital once, just from stress, he was just so hard to work with difficult. But he kept hiring me because he knew I fought him He did an article with Billboard (where) he said, "I love work-

the best arguer I've ever met." It's like a hadge of honor to keep working with the guy. I couldn't take it anymore, but he's the real deal. He's the original, and you learn as a producer what to look for when someone is giving it their all-like, is this what Lemmy would do? He would always go all the way with it. There's very few people out

ing with Howard because he's

there [like that].



## Beyoncé's Little Secret

After
Two Years Of
Hit Records
And Moviemaking,
Beyoncé Made
An Album—
And Didn't Tell
Anyone,
By
Tamara Conniff

"Begin Movie." "Begin Album." "Next Movie" "First Single."

"Take Vacation." "Start World Tour." "Shoot Video."

Beyoncé stared at these words, neatly printed on metal strips. It was the summer of 2004, and she sat in a room with her strategic team. Slowly she placed each project on a board. This would be her schedule for the next two years. Bevoncé may be the most driven and organized 24-year-old in the music

business. But she has learned to do things her way. Early this year, after wrapping a six-month shoot for her film "Dreamgirls," a big-screen adaptation of the Broad way musical loosely based on the Supremes, Beyoncé's calendar gave her two options: "Take Vacation" or "Begin Album." She opted for the latter, but she did not tell anyone-not her manager/father Mathew Knowles or her record label Sony Urban/Columbia Records. And she kept quiet until the project was finished. "I called my dad, I called my label, and I said the record was done," Beyoncé says.

She says the film shoot itself was a vacation. "Just being in one place for six months was a break for me. It's different from being on tour and traveling nonstop. So when the film was over. I was ready to work on my music." The album, "B'Day," will be released Sept. 4 (her 25th birthday) internationally

and in the United States Sept. 5.

We asked Beyoncé to do her timeline for the next two years," Knowles says. "I think she realized that she really had to do this record now if she wanted to be able to shoot another movie next year. Beyoncé has really stepped up to be the conductor of all aspects of her career."

Having been a performer since she was 7 years old, Beyoncé has learned a few things about the music business. She booked her own time at Sony Studios in New York. paid for it herself and finished the album in three weeks—a very smart move, considering most artists have the label pay for studio time and then have to recoup it from album sales. "I'm conscious of budgets," she says. "This might be the cheapest record I've ever done. We were focused." Beyoncé arranged, wrote and produced all the songs with her dream team-Sean

Garrett, Rich Harrison, Rodney Jerkins, the Neptunes and Swizz Beatz. She may have chosen the five hottest producers in the biz, each with a discog-

raphy of hits that reads like the track listing to a "NOW" compilation. But it did not stop her from shrewdly playing each producer off the other. "I called up Sean, Rich and Rodney. I got them each a room at Sony Studios, and

we went to work." Beyoncé laughs at the memory. She says she would leave Harrison's room and go check on Garrett and say, "Wow, Rich has some great beats," "It was healthy competition," she says.

Her last solo album, 2003's "Dangerously in Love," was about the joys of love. With "B'Day," Beyonce wanted to go back to the pain of love, more like her former group Destiny's Child's multiplatinum album "The Writing's on the Wall\* (1999).

Beyoncé, who is in a long-term relationship with music mogul Jay-Z, says her love life is rather "boring," but she likes it that way-"1"m happy in my life." So for this album, she channeled her acting chops by putting herself in a moment of pain, of pas-

### Animal Attraction Artists And Their (Sometimes) Meaningful Mascots

With the first single off her new album, "Déjà Vu," already blowing up at radio, and message boards around the Web on fire with fans posting about her upcoming album Beyoncé's buzz is big enough to be heard—and seen. Visit beyonceonline.com, and a little bumblebee bounces around the home page.

Beyoncé's friends and family all call her "B"; her new album, "B'Day," is being released on her 25th birthday. Why not have a bee be her mascot?

"It was my idea," she says with a smile. "It's cute, right?" Sony Urban Music VP of strategy and product marketing Quincy Jackson says the

bee will be everywhere -on the album packaging, in the marketing material. Even a

bee buzzing-inspired instrumental track will intro the album.

Visually, Jackson says that the creative team took care for the bee not to look "scary" or have a "big stinger." No, this is a happy Beyoncé bee. "Beyoncé wanted to show a different side of herself," he says, "The bee represents nature, her natural path. . . All of the new images show Beyoncé in a more natural, less posed-all-the-time way." Father/manager Mathew Knowles says Beyoncé will likely use the bee for a juniors

line under the House of Dereon fashion label. Billboard polled the experts on some other prominent artists' pet projects.

-Tamara Conniff and Michael Paoletta

MARIAH CAREY The Butterfit Carey introduced the critter with her 1997 chart-topping "Butterfly" album.

DMX The Dog DMX has one love: Boomer his nithull The MC has a tattoo of the deceased Boomer on his back. RIP DEAD The Dancing Bea Nothing says "Pull me over. I have a bong in my car" like this icon of '60s psychedelia on your bumper sticker.

THE

GRATEFUL

MORNINGWOOD The unicorn adorns the rock band's drum kit and merchandising, A T-shirt shows

President, Brand Keys; company specializes in brand and customer loyalty

ROBERT PASSIKOFF The butterfly deals with grace, light, renewal, beauty and rebirth.

You have a tough rapper and a fierce dog, the pitbull. Both are aggressive and loval to their friends.

Dancing animals and insects are releasing their creativity. They have the freedom to do what they want. the horny one "in flagrante." The unicorn deals with symbolism and semiotics, which you must know to appreciate the inside loke here

Director of Music,

JOSH RABINOWITZ Because her voice speaks to me, I see Mariah more as a bird. A butterfly is silent. Mariah has a powerful voice.

His dog is the pitbuil. There is a direct correlation between artist and mascot.

With the Grateful Dead, it has to do I initially think of kids and fairytales with the color, look and design of the But there's also something more dancing bear. mature at work here between the band's name and the unicom's horn

NED CROWLEY Executive VP/Group

is the butterfly really her thing or a character she is trying to brand? When you see a butterfly, do you think of a butterfly or Mariah?

You must put weight behind an icon to make it work. The pitbull is an aggressive dog. That's what DMX is about.

Artists didn't out much thought into Iconographic images years ago, This one happened organically.

If not the unicorn, the band could've easily gone with the trouser snake.

Creative Head, Leo Burnett Chicago agency

NICHOLAS DODMAN She might be taking the standard Director, Animal Behavior Imagery of metamorphosis, like the story of the ugly duckling who turns out to be a swan.

If you have a fighting dog, you're a fighting man. Pitbulls bite and don't let an

Dancing bears appeared in circuses and street performances in Russia, It was a very cruel form of entertainment Maybe the bears' chains were the band's drugs-their bondage.

A unicorn has a horn coming out of its forehead. And the band named itself Morningwood. Maybe they're just being lewd.





### Strut Their Stuff

"Casting call for female musicians at least 18 years and older who play drums, keys, bass, guitar, horns and percussion. . . Prepare to perform Beyoncé's hit song, 'Work It Out' for a minimum of one-minute solo. Musicians auditioning for Beyoncé's touring ensemble must be able to play by ear as well as read music," The ad was for musicians to create an all-female

band for Beyoncé to take on the road to support her new album. Honefuls who read it flocked to Cen. ter Staging, a studio/rehearsal facility in Burbank. Calif., on June 12 to try their shot at fame. Auditions were also held concurrently In New York, Atlanta, Chicago and Houston.

Mathew Knowles (right) says every last person got a chance to perform for Beyonce's creative team. Once the candidates are narrowed down, she will make the final selection herself in the coming weeks. The move to pull together an ail-female band falls in step with Beyonce's overall mission for her new album "B'Day," which she says is "about the strength of women." "There are so many great female musicians that

don't get the opportunity to play." Knowles says. This is really to empower females We hope that even for those who don't make the final cut, it will inspire them to continue their craft." The hand will tour with Revoncé this fall.





album that "speaks for every woman.

empowerment," she says. This album is different. it's conceptual, and I do things with my voice that I haven't done before."

Thematically, "B'Day" is about the roadblocks and consequences of relationships. "Like you teach him everything, you take him to all your favorite clubs and then he gets another girl and takes her there." Beyoncé says that's enough to make any woman mad.

"Déjà Vu," featuring Jay-Z and produced by Jerkins, went to radio June 14, only four weeks after she informed her label the album was done. When asked about the new album, Jay-Z beams. "This is all her. I bet it will sell

a million" in the first week. Sitting in the New York recording studio, Beyoncé plays what will probably be the

next two singles: "Ring the Alarm," produced by Swizz Beatz, and "Freekum Dress," produced by Harrison. She bounces up and down in her seat and sings along. "Ring the Alarm" shows a harder side of Beyoncé-she goes from screaming mad through a megaphone to belting Aretha Franklin-like verses, "I love working with Swizz. He's challenging. His beats are so complex it's hard to find a melody.

But this just clicked." Beatz produced four songs on the album. "She is so creative. I think we made history," he says. "This is going to be the biggest thing coming out in R&B."

One of her favorites is "Freekum Dress." Beyoncé laughs and explains: "You know, when your man starts taking you for granted and you put on that one dress that makes him go, 'Wow,' and not want you to leave the house." Her work is just beginning. Beyoncé will promote the album internationally during July, then prep for a worldwide digital and mobile album launch campaign for late summer. (Two mobile games, one centered on Beyoncé and one on Destiny's Child, will also be released.) Sony Urban president Lisa Ellis says there are also plans to do something "huge" around the MTV Video Music Awards in August. (MTV is also turning 25.)

For the launch of the album in September, Ellis says Beyoncé will literally "swing in and out of time zones" to hit as many cities for release parties Sept. 4-5. New York Paris and Tokyo are on the list

"I've never seen anybody work as hard she does," Ellis says.

Also in September, Beyoncé will showcase her House of Dereon line during Fashion Week in New York. To bring everything full circle, "B'Day" will also be sold at Macy's and Marshall Fields stores in the House of Dereon section.

In October, she will gear up for "Dreamgirls," and plans to have simultaneous singles on radio-one from "B'Day" and one from the movie's soundtrack. She will start doing press and media to promote "Dreamgirls" in November, to coincide with the release of the soundtrack. The film premieres Dec. 5 and will be released nationwide Dec. 22. Also expect a winter TV special. Then it's time to "Start World Tour," which Knowles says will kick off in spring 2007, "Hopefully she'll do a movie between now and her world tour," he adds. Additionally, L'Oreal, one of Beyoncé's celebrity endorsements, is planning a

campaign around "B'Day" and the "Dreamgirls" soundtrack Knowles says that at some point Beyoncé needs to return to those neatly printed metal strips, to log in "Vacation."

"She's ignited, and she has a passion," he says. "Passion is a key word for Beyoncé. But it's also important that she take some needed time off."

# INDECENT BEHAVIOR?

LANGUAGE AND CULTURAL BARRIERS MAY GIVE SPANISH BROADCASTERS A PASS WITH THE FCC

BY LEILA COBO

"Pobre nalga, diren que tienes granitos de montar tanta guagan."
The woes of a pimple-ridden butt, est to the tune of Don Omar's hit "Pobre Dabla", "grees listeners of Mami morning show "El Vacilio" on WXD [el Zol. 95.7 FM), a Spanish Broadcasting System (SBS) Spanish up do 9attoin. 149: 930 a.m., and hosts Enrique Santos and Joe Ferreto are on a roll, happily alternating between discussions on immigration and excault be threed genorides.

"I rented a Barney video for my 2-year-old, and it had pornographic images on it." a woman supposedly calling a video sore says. "I we never seen bigger testides in my life. Sir. have you ever seen testicles that big on your TV screen?" The attendant mutters no. "Then," the woman adds., the lipped her around and gave it from behind. I had to tell my child it was ablack hole."

Further up the Miami dial, DJs on Univision tropical WRTO (La Kalle 98.3 FM) are doing their best to keep up, with a parody of a cable guy who comes calling on a lonely housewife. "Where should I put my cable?" he asks.

"Sonia, who has no cash, bares her breasts," a narrator intones, "Where do you think?" she covly answers.

Welcome to Spanish-language morning shows. Sophomoric. Hugely popular. Sometimes even hysterically funny. And quite often skirting the FCC's boundaries of decency. But, unlike their English counterparts, they almost never get fined.

The reason, experts say, is basic: There simply are not as many indecency complaints filed with the FCC against Spanish-language broadcasters. And, when they are filed, they are hard to follow up on because of language and cultural barriers.

Although the number of overall indecency complaints to the PCC has skyrocketed in the past two years—since Janet Jack-son's 2004 Super Bowl halfitime show "wardrobe mailfunction," to be precise—only one fine has been levied against 5 panish-language radio and TV stations for indecency, prefainty or obsenity issues since 1999. The increase is attributed to organized letter writing campaigns by conservative activists.

Since 2000, the FCC has issued 43 notices of apparent liability (NAL) to TV and radio stations, which the FCC issues prior to actually fining someone. Only six pertained to Spanish-language broadcasts. Actual fines were levied in 14 cases to date, including the one Spanish radio infraction. In other words, approximately 796 of fines were directed toward a Spanish bradacast.

"There is definitely a beightened focus on indecency enforcement right row imperend: "asy Farnisco Monteron a part new with Washington, D.C. Isw firm Fletcher, Head and Hildrech. He specializes: "Signatu-harquage media, and his clients include the Puerto Ricca Broadcaster's Asses, and Busics Media. "And thinkin twould be logical," If he and strategy happened, to come and the company of the two offerences we combody that they would file a complaint. If its of all, they would need to understand it. And that rules out a good portion of the potential complaints in the market." Even when offended. Latins treat to simply swish the dial. In part, this tray be because some of the most during Spanish-language morning shows also happen to be those deeply retreeched in the community. El Cacury de la Mañana, for example, the morning DJ at regional Weskian KLAX Los Angeles (La Baza), has a reputation for very risquel comments, but he is also am and framp philantinopic veruces that range (from a beath crue) that trayed from a beath crue in the contract of the contract of

Moreover, the process of complaning to the PCC is alien to many listeners. Dr. Mari Castañeda, an associate professor of communication at the University of Massachusetts at Amherst, says Latinos may be less likely to file complaints.

"There is a cultural component that has to do with political repression in Latin America," Castañeda says. "You don't want to not the boat if it means oppression. or in the case of the United States, if you're undocumented lyou could risk j deportation. Latino community who are very disturbed by the amount of "indecent and vulgar linguage, But they also feel like the system is so big and confusing, that what can be doned."

The FCC says it does not classify specifically how many of its complaints refer to Spanish-language media and that it does not monitor a station or broadcast unless someone files a complaint.

"They get away with it simply because not enough com-

plaints have reached the cars of the FCC in Washington," says Bill Tanner, longtime SBS senior VP of programming, who now has his own radio consultancy, Bill Tanner & Associates. "Those shows are funny as hell. And they're dirty as hell." What constitutes "dirty" gets fuzzy with Spanishlanguage medi.

For one, the FCC's rules regarding the broadcast of obscene, indecent and profane programming are very clearit is not allowed. But the guidelines to determine what is obscene, indecent or profane are often highly subjective.

Obscene speech, which is prohibited from airing at any time, must meet a 'three-prong standard': The average listener must determine that it can incite lustful thoughts, the material must offensively describe sexual conduct and the material must lack serious listerary, artistic, political or scientific value.

iew complaints have been flied over the munchy santier of such morning slow hosts as, from left, KLAX os Angeles EL CUCUY DE LA MARANA, WSKO New fork's LUIS JIMENEZ and MOONSHADOW, and WXD. Mami's ENRIQUE SANTOS and JOE FERRERO. Profane language (the "F" word, for example) cannot be broadcast between 6 a.m. and 10 p.m. Neither can indecent material. The FCC defines indecency as "any language or material that, in context, depicts or describes sexual or excretory activities in a way that is patently offensive as measured by contemporary community standards for the broadcast medium.

Applying these standards to English-language content is challenging. For Spanish, it is sometimes impossible.

"In our case, our on-air talent has all the FCG guidelines," says Eduardo León, VP of programming for Liberman Broadcasting, which owns nine radio stations and four TV outlets. "But in Latin radio, especially in regional Mexican stations, we use a lot of double-entender. There inst'n are nexact translation for many words."

The word "chingar" is a good example. It can be applied to a sexual act. Or to hitting someone. Or to something that's amazing. Or excellent.

The word "tirar" means "to pull." It is also applied to a sexual act. And the list goes on.

"If someone wanted to file a complaint with the FCC with words like this, they would have a really hard time," León says, noting that the FCC has never fined Liberman for obscenity or indepency broadcasts.

decency. The sole fine against a Spanish-language station for indecency came in 2001, against WLDI Puerto Rico. The \$16.800 fine was for broadcasting graphic sexual language on the "Morning Party" morning show on local station WCDM (FM) in 1999, which at the time was a licensee of WLDI. Univision Is one of the few adio

In fact, none of the major Spanish-

language networks have been fined for in-

networks that had to pay a fine to the FCC, though it was not for indecency. The 2005 penalty stemmed from a 2002 incident in which a gay man was outted during a phone call broadcast on the "Raul Brindis and Pepito Show" (see sidebar). The show aired on stations then owned by Hispanic Broadcasting Corp. The fine was for unlawfully falling to obtain consent before broadcasting the conversion.

Perhaps the most notorious Spanish-language FCC fine was imposed on WXD) Minal after Ferrero and Santos got Cuban president Fide Castroon the phone by pretending to be his friend Hugo Chiwez. The 2003 prank was reported internationally and resulted in the FCC leving as \$3.500 fine—again, not for indecency, but for failing to obtain Castro's permission to air the call. Ferrero and Santos raised the fine mone, in pennies, and per-

Ferrero and Santos raised the fine money, in pennies, and personally delivered it to the FCC's offices in D.C., becoming local heroes in the process. Ironically, Tanner says, their FCC fine has given them a free pass to say pretty much anything in Miami.

Whether they are worried about fines or not, Spanish stations certainly take precautions with their programming. Sources say most morning shows now run on delay, and many extreme prank calls are staged.

Clear Channel, which last year expanded into Spanish-language programming, does not allow anything offensive on the air, regardless of format or language, insists Alfredo Alonso, the company's senior VP of Hispanic radio.

"Every year, every on-air talent in the company has to go through a test of what is acceptable and what is not acceptable. There really isn't as eto words. When you listen to something that crosses the line, you know it ... In Spanish radio, there is the perception that the raunchier you get, the more ratings you get. I think that will change when you get a big fine," Alonso says.

that until that big fine drops? According to Arbitron, the highest-rated morning show overall in New York, for example, is the nontriously racy "El Yuclion De La Mahama" on troptal WSKQ (792) a Megal where seen a dealy top ica mirragule equals ratings. "Not everybody like as after jude," Tanner says. "But enough doct that men had it is permissible to below outrageous filton the radio while morning is taking filly and Susie to school? No. But the issue is where you draw the line. Lund to have a radwith my morning aboves: "Guys, if it's going to be dirty, it better be exponentially introl." Recurse lift 's just in the life firm you be exponentially introl." Recurse lift 's just in the life firm you had

## LGB EN ESPANOL

"When indecency happens [in Spanish-language radio] it is very homophobic and very sexist," says Lisbeth Melendez, a sociologist and convener of the National Latino Coalition for Justice, based in Washington, D.C.

In Los Angeles, Liberman Broadcasting's regional Mexican outlet KBUE airs "Los Guapos De La Mañana" weekday mornings from 5 a.m. to 11 a.m. The show weers from deeply sociality conscious to irreverent. A supposedly gay character, for example, is called Ano Bárbaro (Awesome Anus), a play on the name of popular northea singer, ran Bárbara-wilver escually appalled with this character," says Monica Táher. a media director for the Gay and Les-Monica Táher. a media director for the Gay and Les-Monica Táher. a media director for the Gay and Les-Monica Táher.

hian Alliance Against Defamation (GLAAD)

"We see a difference between the way Spanish and mainstream media refer to gays and lesblans," she says. "I'm not saying Latinos or Spanish-language media are more homophobic. What I'm saying is there is a tremendous lack of information on gay and lesblan issues in [Spanish] media."

In addition, Täher says, most morning DJs come from Latin American countries, where making fun of gays and lesbians on the air is commonplace. Melendez adds, "if you don't know anything different, you're not hearing anything different."

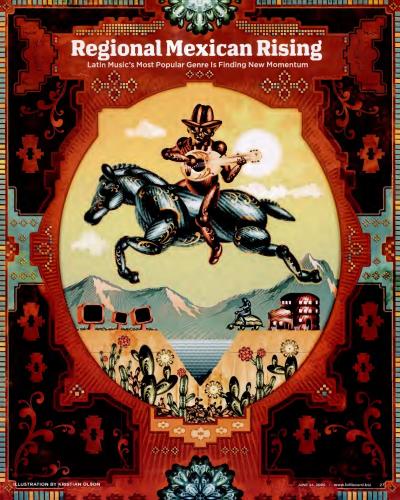
Täher is crusading to change attitudes. For example, GLAAD is educating Univision Radio staff at stations in the top 10 Hispanic markets. The training teaches how to cover gay, lesbian, bisexual

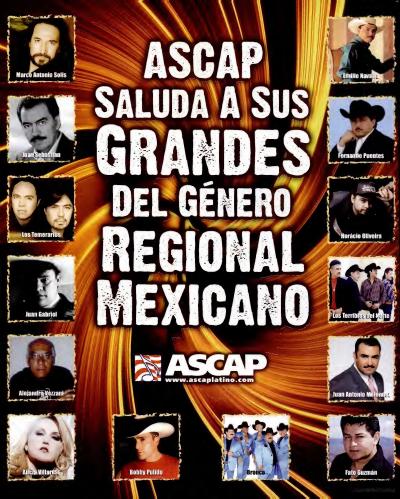
and transgender issues in a fair, accurate way.

"It's OK to have a gay character on the radio, especially on the morning shows," Tâher says. "But there is a big difference between humiliating the character—as we Latinos have traditionally seen—









# Bridging The Digital Divide

Regional Mexican Music Is Finally Catching Up
With The Times And Moving Online

o By Leila Cobo o

REGIONAL MEXICAN MUSIC IS THE TOP-SILING LATIN music genre in the United States, accounting for more than 50% of all Latin music sales, according to Nielsen SoundScan and the RIAA.<sup>2</sup>
From the edginess of the Kumbia Kings to the classic sounds of Los Temerarios to the corridos of Los Tigres edd. Notre, there is a broad and rich variety of subgenres, including notetho, ranchero, grupero, duranguense and mariachi. There seems to be room for everyone at the table, which is no surprise since Latins of Mewican descent make us 65% of the U.S. Latin population.

according to U.S. Census numbers. o Delve beyond physical CD sales, though, and you will find a startling fact: Regional Mexican music is barely a blip in the digital sales world.

The reasons for this range from lack of product availability to lack of information. And while some remain oblivious to the possibilities of regional Mexican music online, others are quickly trying to play catch-up.

"I think part of the problem is there has not been a lot of regional Mexican content [available digitally]," says Angela Sanchez, director of online sales and marketing for Universal Music Group Distribution (UMGD).

Univision and Fonovisa, for example, the powerhouse labels in regional Mexican, began to offer digital tracks only a little more than a year ago. Disa came on board only this year.

"Now the music is there," Sanchez says. "Our goal has been to work hand in hand with the digital retailers to do as much promotion and visibility as possible."

The plan extends not only to digital retailers, but also to sites like AOL Latino, which has a dedicated regional Mexican page, and MySpace, which only recently—and in reaction to a Billboard story—added regional Mexican to its list of music genre.

"The digital divide is being bridged at a huge pace," says Bruno Lopez, VP/GM of Univision Online.

At univision.com, which is launching its digital store this month, pop is the most popular Latin genre among visitors.

Then comes reggaetón, followed by regional Mexican.

According to Lopez, the site doubled the number of regional Mexican pages during a one-year period starting in April 2005. The number of users visiting these pages grew by 80% in the same time period.

"A few years back it was true that relatively few users were seeking regional Mexican music on the Web or participating in online communities related to the genre, but when you look at the numbers you can see the audience embracing digital media." Lopez says. "Regional artists are slowly but surely working hard to build a fan base in the digital realm."

Digital retailer Misrolas.com, for example, recently signed deals with several indie regional Mexican and Tejano labels, and now carries product from Freddy Records, Hacienda, Morena Muste and others

"For a lot of them, digital distribution wasn't even on the map, because their core business was with the one-stop distributors," Misrolas.com CEO Grant Goad says." I think there is also a misronception that people that consume that music aren't online. I don't think that's true. A lot of those consumers just haven't been able to find the music."

The reasons for the lack of music online are threefold. First, in digitizing their catalogs, several major labels initially espoused the theory that regional Mexican buyers weren't online, and, therefore, it was more pressing to digitize other cataloss like non-tropical and regoarch first.

Also, a substantial portion of the regional Mexican catalog has hard to define publishing, which makes it difficult to clear the rights. Finally, many mainstream digital stores simply haven't made the genre a priority.

At emusic.com, for example, the regional Mexican offerings are limited to just a few titles and do not include any of the big indie catalogs.

Even at iTunes, which has a broad catalog, the situation isn't that heartening. The store doesn't divide Latin music into categories, although a "Tejano" category can be found by browsing the Latin section.

However, regional Mexican music does find its way to key locations on the iTunes Latin page. Last month, for example, featured acts included Jenni Rivera and El Noble.

UMGD had a recent promotion with Disa act Grupo Montez

de Durango, offering a free digital track to those who purchased the physical album at Wal-Mart.

Those promotions are common in the Latin pop and reggaetón worlds, but it was UMGD's first such foray in the regional Mexican arena.

Because key regional Mexican acts and albums have only been available online for less than a year, according to Sánchez, it is difficult to measure just how popular the music really is in terms of downloads.

"I am unaware that the regional Mexican consumer is any less technologysavyy than the pop consumer," says Sergio Lopes, VP of marketing/digital development and distribution at EMI Music Latin America.

At EMI Televisa, all regional Mexican releases are digitized, in accordance with the company's global policy for all releases. But often, pop acts produce digital products—master tones, ringtones and wallpaper, for example—at a quicker pace than regional acts.

"If [regional Mexican acts] are not selling, it is not because it's a genre that doesn't have a space in the digital world," Lopes says. "It's because the products for that senre are not available."

But now, Lopes says, EMI is taking things a step further, planning digital strategies before acts even enter the studio. Such is the case with Intocable and Kumbia Kings, who are scheduled to begin recording new albums this year.

Additionally, regional Mexican acts are stepping up to the plate in much the same way as other acts, with promotion and exposure online.

One example is Disa act Patrulla 81, which actively serves its online community on message boards at univision.com.

At MySpace, where the regional Mexican genre was added just two months ago, there are now 1,910 acts that describe themselves as regional Mexican. Here, the presence is palpable. Acts to be found among the site's top Latin lists include Ramón Ayala, La Mafia and Kumbia Kinga.

"It's a market we have to cater to," says Angel Sepulveda, senior programmer for music and entertainment at AOL Latino. "It's a huge market, and it is growing on the Internet."

The genre, Sepulveda says, is one he tracks as closely

as he does all others, and increasingly he is in conversations with labels to bring in top regional Mexican talent for AOL Sessions and other promotions.

The fact remains, though, that digital sales, for the most part, reflect the physical world. It stands to reason, then, that regional Mexican's time to blow up on the Internet is just around the corner.

"It is going to catch up really soon," Goad says. \*\*\*\*

THE KUMBIA KINGS are one of many regional Mexic acts that now focus on online tales and promotion.



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## **New Sounds**

From Duranguense To Musica De La Sierra, There Is Always Room For One More Style

o By Ramiro Burro

TWO YEARS AFTER THE DURANGUENSE and tierra caliente movements broke into the burgeoning regional Mexican market, the styles continue to thrive. O Popular duranguense bands include Grupo Montez de Durango, Patrulla 81 and K-Paz de la Sierra, while the elite representative for tierra caliente remains Beto y Sus Canarios

Other up-and-coming sounds include musica de la sierra-also known as musica de guitarras-whose leaders include Los Cuates de Sinaloa and Los Algres de la Sierra, and to a lesser degree, the porteno-progressive and norteño-romantico boy bands like Control, La Contra. Palomo and La Cima.

Several factors are fueling these offshoots: youthful looks, an original sound and the redhot immigration issue and changing demographics of the United States.

For decades, despite—or perhaps because of-immigration reform. Mexican immigrants have flowed across the U.S. border in massive waves, fueling sales of regional Mexican music. In turn, the exploding Latino population has helped expand the breadth of regional Mexican music and drive new subgenres.

#### RISE OF DURANGUENSE

A major factor behind the rapid growth of duranguense is the eternal quest for freshness and innovation

The success of these new groups comes from the necessity for change, for a new sound to excite people," says Albert Garcia, president of Guadalajara, Mexico-based Viva Music, whose roster includes La Hola Duranguense, Los Alegres de la Sierra and Banda Maguey. "Like banda or techo banda 10 years ago, sometimes a new sound

comes along and it finds a way to move people." To some veteran ears, though, duranguense simply sounds like a variant of bands music hecause, like banda, duranguense uses lots of exuberantly played horns and percussion. It

sounds like pure street-party music Yet while some say duranguense, which originates in and around the Mexican state of Durango, is really an old style, former Grupo Montez de Durango singer Alfredo Ramirez argues it is a new sound.

\*Duranguense may sound to some like banda music, but there are key differences," he says. The original banda music does not use keyboards, and we do. We use synthesizers to recreate a lot of the sounds like certain horns "

Another distinction is that duranguense groups use the tambora, the big bass drum often seen in school marching bands.

Whatever the similarities to previous sounds, duranguense remains hot. Acts like K-Paz de la Sierra, Grupo Montez de Durango, Patrulla 81 and others have maintained a steady presence on the charts for almost two years

For Manolo Gonzalez, senior VP of national promotion and regional Mexican A&R for Univision Records the rise in new styles is a natural part of the music landscape.

\*Like everything in life, continued on >>p32





#### from >>p30

there are cycles. Everything changes. People are always looking for new or different things," Gonzalez says, adding that Univision's top duranguense groups include Alacranes Musicales and Mazizo.

Tierra caliente, which literally means "land of the hot sun," is another popular new sound. But compared to the exploding duranguense scene, tierra caliente has managed to make its mark only in certain regions.

Like duranguense, tierra caliente comes from a specific region—the area in and around the Mexican state of Michoacan. It is often described as similar to straight norteño but with a lot more horns, or as a cross between the traditional acordeón/bajo sexto norteño and the big-horn marching band sound of banda.

Leading the pack is Beto y Sus Canarios, while other popular groups include La Dinastía de Tuzantla and Raza Ohrera

In Houston, Gil Romero, VP of El Dorado Communications, says tierra caliente concerts pack venues. "Top groups like Beto y Sus Canarios and La Dinastía de Tuzantla are the most popular," he says. "These two groups co-headlining together in Houston will guarantee you anywhere from 3,500 to 5,000 people at a dance [club] at no less than \$25 a pop."

#### OTHER STYLES ON THE HORIZON

Another new style is musica de la sierra/musica de guitarras. To newcomers, an apt description of this sound is acoustic folk-pop norteño.

Flag-bearers include Los Cuates de Sinaloa, whose members, cousins Gabriel and Martiniano Berrelleza, hail from Sinaloa, Mexico.

The Berrellezas recorded seven albums independently before Sony BMG signed them last year. Now their majo label debut, "Niña Coqueta," features the usual array of cumbias, polkas and rancheras, but the emphasis is on the guitars and the cousins' smooth vocal harmonies. Bass, drums and other instruments play a very minor role.

Meanwhile, La Chio, a female singer from Los Anoeles, is also making waves with her album, "Ouien Sera " on Sony Norte Part of musica de la sierra's appeal is "its sincerity

and simple approach," Viva Music's Garcia says, "The music projects a lot of feeling, and it has a small pueblo allure, which is how it manages to find favor."

Like folk or singer/songwriter music, musica de la sierra's emphasis is on the lyrics and the narrative. Meanwhile, other smaller subsenres like norteño-

progressive, norteno-Tejano and norteño-romantico boy bands have had less success as discernible movements. But even

so, groups like Intocable, Duelo. Palomo, Iman and La Cima have started to put their names on the regional Mexican map.

On The Radio

Despite Reggaetón's Surge, Regional Mexican Rules The Airwaves

By Tony Sanders

REGIONAL MEXICAN RADIO IS WELL-POSITIONED TO

to become reggaetón outlets. O In mid-2005, Univision flipped its San Francisco/San Jose, Calif., stations KVVZ and KVVF from regional Mexican to reggaeton and changed the stations' identities to "La Kalle." O Univision also flipped a few other stations to "La Kalle" but they were not regional

There are more than 300 regional Mexican stations in the United States, according to the latest tally by research company M Street. That is a significant statistic because there are only a few hurban-formatted stations, and a like number of romantica or Spanish contemporary stations.

Even after combining the raw counts for hurban and romantica stations, and then including several format variations such as Spanish hits and Spanish oldies, the regional Mexican format still wins out in terms of sheer number of stations programming the format.

However, Arbitron's format trend reports show that the Spanish contemporary format is gaining share while regional Mexican is holding steady over the long term with some recent slippage.

In the 18-34 demo, regional Mexican had a 6.8 share in Arbitron's fall 2005 ratings book, while Spanish contemporary had a 5.1 share.

The regional Mexican format has maintained such a high number for many Arbitron surveys, and even scored a 7.4 in the summer of 2005. Spanish contemporary, on the other hand, has been building steadily

According to Peter Davidson, president of Davidson Media, which owns 28 Hispanicformatted stations and another dozen "inspirational" stations, feels that regional Mexican radio's domination could be facing some changes in the not-too-distant future. The reason? The shifting demographic makeup of the

U.S. Latino population Regional Mexican has been the hot format for the past five years," he says, "but as the composition of Hispanic immigrants coming into the U.S. changes, so will the Spanish formats that evolve

7777

Right now, though, regional Mexican is still by far the biggest Latin radio format in the United States, and the fastest growng. When a new station crops up in a secondary market, more often than not it will either accommodate all types of programming-from talk to a variety of music-or it will be purely a regional Mexican station. And because regional Mexican has so many subgenres, as the number of radio stations grow, so do the formats within the genre

"Not too long ago, you would see just a regional Mexican station. Now it is regional Mexican oldies, and some of our stations are even more segmented [into] ranchero, norteno," says Eduardo Leon, VP of programming for Liberman Broadcasting. In fact, Leon predicts even further segmentation, akin to what happens in the general market, "We're going to see different variations of all the formats," he says. "For example, in a market where you have 10 Spanish stations, five will be regional Mexican, and the other five will fall under other formats.

In other good news for programmers of regional Mexican radio, this year's round of format changes did not affect the current station count According to Billboard's survey of M Street's reports, an equal

number of stations have moved into regional Mexican as have moved out of the format this year. Most of these changes were at smaller-market stations. According to Davidson, the measure of success with His-

panic radio is often directly tied to the number of Hispanics that are in a market. "We find that a market needs to have at least 90,000 Hispanic residents to make a Spanish station successful," he notes A report published in mid-February by Banc of America Se-

curities (BofA) analysts says that Spanish radio groups and "niche operators" like Radio One or Salem are taking shares

away from the general market, but at a relatively slow pace. In the case of Spanish radio's listener growth, analyst Jonathan Jacoby wrote that the entry of Clear Channel and CBS

Radio into Hispanic radio could have an effect on shares currently garnered by Univision or Entravision. "We note that competition from general-market operators continues to increase, and also believe there is perhaps some slow-

down to increased Hispanic radio listenership," Jacoby wrote. Spanish Broadcasting System had the best year-over-year gain in average quarter-hour shares for adults 25-54, ac-

cording to the BofA study, which looked at results for 10 public groups. Most of SBS' gain was attributed to one station, regional

Mexican KRZZ San Francisco, which was acquired and reformatted in late 2004. Excluding KRZZ, BofA says SBS' ratings share improved "only 1%" year-over-year.

Additional reporting by Leila Cobo in Miami.











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By Ramiro Burr o

#### Smaller Labels Struggle To Compete With The Majors

THE MAIOR LABELS CONTROL THE MARKETPLACE WITH massive marketing and promotional muscle, but indies are still able to find cracks wide enough to slip their own sounds through. One perennial headache for indies is radio airplay, which is critical in promoting new artists. Indies simply cannot compete on the airwayes against the majors' big budgets and crucial influence. On the other hand, indies have lower operating costs and are leaner and

nimbler. These advantages come into play when exploiting regional tastes and niche marketing. O "Indies excel at artist development like discovering talent, nurturing them and guiding them through the creative process at a professional level," says entertainment attornev David Garcia Ir., who represents regional Mexican artists and record labels. "Indies are also willing to take risks on new and developing genres."

To compensate for smaller budgets, indie labels and photos, "Rodriguez says. often resort to a variety of approaches, including aggressive street marketing and the Internet. In San Antonio, A.R.C. Discos went after

smaller-market radio stations last year to push new duranguense group El Guero y Grupo Centenario. "We worked hard to make sure El Guero was physically present at radio festivals to perform,"

A.R.C. Discos promoter Carlos Alvarez says. In addition to performing at places like KHHL-FM Austin's Valentine's Day event and KROI-FM Houston's Cinco de Mayo celebration, El Guero was taken to Miami in April, where he performed on national shows like "Sabado en Gigante" and

opportunity to exploit.

telanoclassics.com.

NEW SOURCES OF REVENUE

In the past year, ringtones have become another For A.R.C. Discos, it was the hits by label owner/songwriter Ramon Gonzales Mora that opened up the possibilities for their other acts like Aniceto Molina, El Guero, Trueno, Montu and Los Fieros.

\*We were getting requests from several compa nies because they were familiar with his hits 'Necesito Decirte' and 'Morir de Amor,' " Alvarez says, Yet from that initial contact, A.R.C. was able to secure ringtone deals for Molina's cumbia hits "El Negro Altenero" and "Teresa" and El Guero's "Adios Amor."

We have seen a dramatic increase in purchases of truetones for cell phones." Alvarez says, "For us, ringtones have become a new and quickly growing source of revenue." Chris Leick, president of Tejas Records-whose

roster includes Ramiro Herrera, Latin Breed and Sunny Sauceda-says that while majors are best suited for established artists with national appeal, indies are best at pushing regional talent. "As an artist I would much rather be devel-

Bravo also took advantage of Internet radio, getting the act airplay and exposure on such Tex-Mex oping on an indie," he says. "The majors have stations as bnetradio.com, amigosradio.com and tossed development out the window, have cut their production budgets to the bare minimum and rarely break new acts."

Case in point: Lieck points to Las 3 Divas, a new trio comprising Elida Reyna, Stefani and Shelly Lares.

The three singers got together at a Tejano music convention in Las Vegas last August during an impromptu tribute to the late Laura Canales. The fan reaction was so strong. Teias got the three into the studio to produce their self-titled album in less

Since then, Tejas Records has managed to get the tracks "Hey Boy" and "La Cumbia del Oeste" on Tejano stations, including KXTN-FM San Antonio

For De Luna, majors may have the upper hand, but there is always opportunity for indies to crash the market. "The majors control the market," he notes

bluntly. "For the indies it is extremely hard, because there are small or no hudgets for promotions, which is always important. In my experience, one key for indies is just having a hit. That helps a lot, because radio is so hard to penetrate."

#### "El Gordo y La Flaca." MAJORS NEED BIG BUSINESS

Signing with a major label is a high-stakes game for new artists. Sometimes unrealistic sales goals are set, or the artist gets lost in the constant shuffle of the label's priorities and campaigns.

"We feel a greater responsibility now," says Gabriel Berrelleza of the band Los Cuates de Sinaloa, who are on Sony Norte. "Actually we felt it from the first time a big label like Sony took an interest in us. We were working long and hard before, so we just continued."

Abel de Luna, CEO of Los Angeles-based Luna Music, points out that indies' smaller rosters allow them to offer more personalized service with attention to detail

"We offer better productions, because we're more involved in the process and are close to the artists," he says, "We're more in tune with the promotions, and indies are the ones that are always on the streets-especially in the smaller markets-looking for new talent.

De Luna adds that like other small labels last year. Luna Music paid more attention to smaller markets with acts like Los Gamma, Los Caminantes and Resenia Flores.

For veteran promoter/booking agent "lumpin" Jesse Rodriguez, Houston's indie label Bravo Records offers more than just personal attention and direction

\*They can get in-house management, booking and promotion," he says, "Also, they support the dance promoters and managers more with more product and promotion."

As an example, he cites Bravo's neo-trad conjunto act Carlos Maldonado y Grupo Fuerte's album "Lagrimas de Amor." Bravo reps managed to get the band involved in the 2006 Teiano Music Awards and Univison's Premios a La Musica event in San Antonio.

The group was heavily promoted during the Bravo Records showcase during TMA weekend, and label reps personally met with concert promoters, dancehall owners, club managers and DJs. "We brought them full packages, with CDs



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# On The Charts

The chart recaps in this Latin music special are year-to-date starting with the Dec. 3, 2005, issue—the beginning of the chart year—

\*\*\*\*

Recaps compiled by chart managers Anthony Colombo and Ricardo Companioni.

#### Hot Latin Songs

- Pos.TITLE -Artist Improvilate/ ROMPE -- Daddy Yankee -- El
- Cartel/Interscope
- 2 LLAME PA' VERTE Wisin & Yandel-Machete
- 3 ELLA Y YO Aventura Featuring Don Omar-Premium Latin
- 4 RAKATA Wisin & Yandel-Mas Flow/Machete
- s VENBAILALO Angel &
- S VEN BAILALO Angel & Khriz-Luar/MVP/Machete

#### Top Latin Albums

- POLITILE-Artist Provint/Laber

  BARRIO FINO: EN DIRECTO —Dackdy
- Yankee-El Cartel/Interscope

  2 DA HITMAN PRESENTS REGGAETON
- 2 DA HITMAN PRESENTS REGGAETON LATINO Dan Omar-VI/Machete/UMRG
- 3 PA'L MUNDO Wisin & Yandel-Machete
  4 NUESTRO AMOR R&D-EMI Televisa

# s REBELDE RBD-EMITelevisa Hot Regional Mexican Airplay Artists

- Pos. ARTIST (No Charted Tales) Imprire Label

  RETO Y SUS CANARIOS (2) Disa
- 2 CONJUNTO PRIMAVERA (3) FORGUSA
- INTOCABLE (3) EMI Televisa
- (1) Sony BMG Norte
- 4 LOS TIGRES DEL NORTE (4) Fonovisa 5 GRUPO MONTEZ DE DURANGO (2) Disa

#### Hot Regional Mexican Airplay Imprints

Pos. IMPRINT (No. Charted Total)

- 1 DISA (29)
- 2 FONOVISA (23) 3 UNIVISION (16)
- 4 SONY BMG NORTE (12)
- 5 EMITELEVISA (9)

#### Hot Regional Mexican Airplay Labels

POLLABEL (No Charted Total)

- DISA (30) 2 FONOVISA (26)
- 3 UNIVISION (76)
- 4 SONY BMG NORTE (12)

#### Hot Latin Regional Mexican Airplay

POLITILE AMENING FLOOR

POLITIC FLOO

- Sierra With Jose Manuel Zamacona-Disa
  NO PUEDO OLVIDARTE Beto Y Sus
  Canarins-Disa
- ALGO DE MI Conjunto Primavera-Fonovisa
   SI YO FUERA TU AMOR Alecranes
- Musical-Univision

  5 LAGRIMILLAS TONTAS Grupo Montez De

#### Top Regional Mexican Album Artists

#### POLARTIST (No Charted Titles) Imprint/Label

- NORTE (2) Freddie
- 2 GRUPO MONTEZ DE DURANGO (4) Disa 3 LOS TIGRES DEL NORTE (4) Fonovisa/UG 4 VICENTE FERNANDEZ (2) Sorv BMG Norte

5 K-PAZ DE LA SIERRA (2) Disa

### Top Regional Mexican Album Imprints

DISA (30)

2 FONOVISA (21) 3 SONY BMG NORTE (8)

3 SONY BMG NORTE (

5 EMITELEVISA (2)

### Top Regional Mexican

POLLABEL (No Charted Titles)

DISA (31)

2 UG (28)

- 3 SONY BMG NORTE (8) 4 FREDDIE (2)
- 4 FREDDIE (2) 5 EMITELEVISA (2)
- Ton Regional Mexican Albums

### Pos. TITLE -Artist Imprint/Label

- ANTOLOGIA DE UN REY Ramon Ayala Y
  Sus Bravos Del Norte-Disa
- 2 MAS CAPACES QUE NUNCA K-Paz De La Sierra-Disa
- 3 LOS SUPER EXITOS: LAGRIMILLAS TONTAS Grupo Montez De Durango-Disa
- LA HISTORIA DEL REY Jose Alfredo
   Jimenez-Sony BMG Norte
  - 5 X Intocable-EMI Televisa

# Distribution On Demand

#### Indie Companies Are Keeping Up With Mainstream Distributors

NOTTHEWS TO WITH COURSE WALKES HAR EXHAUST SEED, OF THE BATTER THAT HE SHAPE AND THE STATE AND THE SHAPE AND THE S

A recent success for South Central was an indie release by Joel Guzman, an accordionist from Buda, Texas, Guzman's "Polkas, Gritopa Acordiones," an album of conjunto classics featuring guest artists David Lee Garza and Sunny Sauceda of Grupo Vlda, won best Tejano album honors at the Grammy Awards and Latin Grammy Awards.

"I was lucky enough to be part of that project, working the business side of it." Sanchez says. "And then to have it win a Grammy, I can't describe that feeling."

Another independent album that has also done well for South

Central is "The Power of Friends" by Tejano big brass band Aviso, which features guests Little Joe, David Marez, Augustin Ramiez and Jay Perez. It was also nominated for best Tejano album at the recent Grammys.

Sanchez says the key to a good independent distributor is an accurate assessment of the marketplace, including realistic sales goals and knowledge of regional tastes.

Albert Dutchover, VP of San Antonio-based Vista Media Records and Distributors, adds that majors are designed to work more efficiently with big numbers. An example he cites is El Güero v su Banda Centenario, a du-

ranguense act on A.R.C. Discos whose album, "Amigo de tus Penas," is distributed by Vista Media.

"I anticipate selling more than 30,000 units of that CD, and

for us that is a huge success," he says. "But not for a major. They would need bigger numbers to make it worthwhile." For independent distributors, catalog sales of established artists

are a big part of business.

At Vista Media, percential top sellers include norteño legends
Ace de la Sierra and Lalo Mora and Tejano pioneer Sunny Ozuna.

Meanwhile, the label has signed Tejano singers Adalberto and
Eddic Gonzale.

Another factor in the distribution landscape is the changing demographics fueled by continuing Mexican immigration and a booming Latin population.

"I think the demand for Latin music product is much more than what the retailers are allocating," says Alan Baxter, president of Platinum Artists Management. "The stats will show that Latin music [sales] is on the rise and other genres are flat or declining." According to the year-end numbers released by the RIAA, Latin music sales jumped 16% in dollar value for 2005 compared with

2004, which is a stark contrast to the 3.9% decline the general marketplace saw.

Regional Mexican makes up 48% of all Latin music shipments, pop/rock came in at 39% and tropical was a distant third with 9%.

As a whole, Dutchover says he sees 'the industry is moving more toward regional success, rather than national success. And that's where (independent distributors) have the advantage. We have the experience and we can tell the retail chains exactly where the product needs to go."

That is happening more often as Wal-Mart, Kmart, Circuit Gity, Best Buy and other retail chains across the country realize that Latinos make up a large share of their buyers. "You're starting to see in these chains that there are more re-

on a starting to see in tiese chains that there are more regional Mexican customers. Dutchover says. "Before it used to be that to find regional Mexican artists, customers had to go to mom-and-pop stores. But now that the indies have stepped [in], there's much more regional Mexican product in the chains."

there's much more regional Mexican product in the chains." Richard Hernández, owner of Dallas-based AurMarc Records and Artist Management, believes majors still have the advantage, though. "Majors have a larger catalog and usually prominent artists in

high demand," Hernández says. "Indie distributors usually have to be frugal with their monies and struggle to get their product into retail chains with lesser-known names."

—By Ramiro Burr



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KENNY GAMBLE & LEON HUFF'S SOUL MACHINE OF THE '70s MARKS ITS 35TH

ANNIVERSARY

THE FUTURE

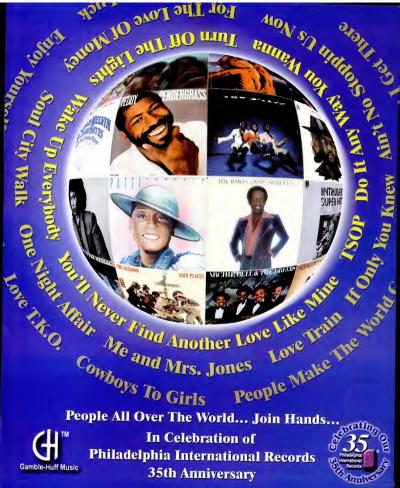
BY LOOKING TO

lip your TV channels these days, and you're likely to hear the O'Jays' classic "Love Train" as part of Coors' new ad campaign, sounding as inspiring and danceable as it did when it topped Billboard's Hot Black Singles chart in 1973. That O'Jays hit also pops up on the soundtrack to last year's comedy hit "Hitch," while the group's 1976 anthem "Family Reunion" appears on the soundtrack to the soulful comedy "Madea's Family Reunion." And no episode of the Donald Trump reality TV hit "The Apprentice" is complete without the O'lays' "For the Love of Money" theme. The continued popularity of the O'Jays' brand of slick urban soul is a testament to the legacy of the immortal Philadelphia International Records (PIR), the label founded in 1971 by writer/producer executives Kenny Gamble and Leon Huff.

In its '70s heyday, the label earned 175 gold and platinum albums and revolutionized the world of not just R&B but pop music with hits by stars including Harold Melvin & the Blue Notes, Teddy Pendergrass, Dee Dee Sharp, Billy Paul, the Three Degrees, the Jones Girls, Archie Bell & the Drells. MFSB. Mc-

Fadden & Whitehead, Jean Carne, Patti LaBelle and Lou Rawls. As Gamble & Huff celebrate the 35th anniversary of the label known for innovating the Philly Soul sound, they are looking forward, not back. The pair continue to promote PIR through strategic marketing, promotional tie-ins, synchronization deals, catalog reissues and other projects.

An appearance by Gamble & Huff on last year's "American Idol\* competition also upped the label's profile, reminding TV viewers, the music community and cor- continued on >>p46





### Philadelphia International Records Artists

Billy Paul Bunny Sigler Dee Dee Sharp Dexter Wansel Edwin Birdsong Harold Melvin & The Blue Notes Jean Carn Jerry Butler

Archie Bell and The Drells

Lou Rawls
McFadden & Whitehead
MFSB
Patti Labelle
People's Choice
Phyllis Hyman
Sharon Paige
Soul Survivors

\*

Leon Huff

Teddy Pendergrass
The Ebonys
The Futures
The Intruders
The Jacksons
The Jones Girls
The O'Jays
The Stylistics
The Three Degrees



Interest in the label's brand of sophisticated urban soul remains strong.

#### There move

porate America of the power of the PIR catalog, which includes indelible hits like "Me and Mrs. jones," "Back Slabbers," "Now That We've Found Love," "Bad Luck," "Love TKO," "You'll Never Find (Another Love Like Mine)" and "When Will I See You Again."

Last month in London, the British Academy of Composers and Songwriters presented Gamble & Huff with its special international honor at the 51st Ivor Novello Awards for songwriters.

Interest in the label's sophisticated brand of subush soul—a combination of goop, lazer and blues overlaid with unabashedly romantic or so-cially conscious hyrica—reamins strong as ever, thanks to a number of contemporary artists. Those who have recently covered or sampled PIR a Classics include Angie Stone, Jaheim, T.I., Jennifer Lopex, Nev, Mary J. Bilge and faith brans. Today, Camble & Huff are the proprietors of Philadelphia-based Gamble-Huff Music, a divi-

sion of PIR that oversees the catalog and develops new projects. Executive VP Chuck Gamble, a nephew of Kenny's who has been with the label since 1997, has refocused the label on its future: digitalization, catalog exploitation and licensing.

In the early '60s, after toiling as writers for separate music production firms, Gamble and Huff joined forces and became a potent songwriting/production team. They formed their own band, Kenny & the Romeos, through a

network of musical friends, and the group became the foundation of what would become their famed inhouse recording band,

house recording band, MFSB. Flush with hits for the Intruders, Dee Dee Sharp, Archie Bell & the Drells, Jerry Butler, the Soul Survivors, Peaches & Herb, Wilson Pickett and Dusty Springfield, among others, the pair also established the labels Gamble and Neptune to release some of their product.

But independent record promotion was a tangled web of indie promoters and radio stations that required more resources than they had. Gamble & Huff began seeking a new distribution arenue for their work and found an admirrin Clive Davis, who was then the newly appointed president of CBS Records.

"Our production company was hot at that time, and we was hot enough to be recognized by Clive Davis," Huff recalls. "We went to New York, had a sit-down and we ended up signing with CBS, and Clive Davis gave us autonomy to let our creative juices just flow."

Gamble, inspired by the example of Berry Gordy and Motown, immediately came up with a name for his enterprise. "I loved Motown," he says. "This was the inspiration for black America. It gave me the idea. continued on >>p48



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#### class. n.

[Fr. classe: L. classis, a class of people]

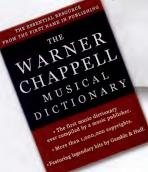
- 1. Kenneth Gamble and Leon Huff.
- People drawn together because of their complimentary talents.
- 3. Thirty five years of working together in harmony.

#### clas'sic, adj.

- [L. classicus, relating to the highest class; hence superior]
- 1. Songs of the Mighty Three Music catalog.
- 2. Always hip; never goes out of style.
- 3. Timeless.

#### class'y, adj.

- [L. classicustus, relating to Kenny and Leon's legacy]
- Writing and producing songs that continue to inspire, uplift and edify.
- 2. Re-developing under-served neighborhoods.
- 3. Never forgetting where you came from.





#### from >>p46

If they can do it, we can do it. Theirs was the Motown sound-so we'll make ours the Philly sound. It wasn't hard to come up with Philly International '

The timing for the newly minted label in the changing music industry was also fortuitous. Gamble recalls. "It was hard to get a black artist on non radio back in the '50s and even in the '70s until black radio went FM in the '70s, which was a blessing for us," he says, "In the '60s it was pretty much AM radio. That made the difference in our exposure.

"Also, the industry became an album industry: before it had been a singles industry. That was the difference between Motown and Philly International. I would imagine most of their releases were mono, and they were 45s. We tried to come up with album concepts."

Gamble & Huff brought in Thom Rell, the third partner in their Mighty Three Music publishing company established some nine years earlier, to help with songwriting, arranging and orchestrations for the new label venture.

Bell, a classically trained planist/songwriter. and arranger Bobby Martin were an integral part of the PIR sound. However, Bell continued to work independently with such non-PIR groups as the Spinners, the Stylistics and the Delfonics. He says he turned down offers to be PIR's third principal.

"I'm a music person," Bell says, "Put me in the studio, and I'll work with songs, artists, musicians, engineers all day long. When it comes to talking about 'cross-collateralization of some publishing of the European markets and industrialization of marketing, 'man, I don't want to be bothered. I would have been a liability to that organization, I would not have been an asset. It wasn't that it wasn't offered to me. Gamhle offered it to me many times. It just did not

Within its first year DIP was second only to Motown as an R&B hitmaker, earning chart positions for Cleveland-based trio the O'lays: Dhiladalphia unterang Hazald Malvin & the Rhue Notes and their drummer-turned-lead singer Teddy Pendergrass: Jocal blues performer Billy Paul, whose "Me & Mrs. Iones" was PIR's first million plus seller Archie Bell & the Drells who came to the label after a run on Atlantic:

Philly group People's Choice; and MFSB. The label is even credited with issuing one of the first 12-inch records as disco culture took hold in the '70s: the O'Jays' "The Love I Lost." But by the early '80s many of the label's top acts had defected, broken up or been hit by tragedy. In 1982 Pendergrass, the sexy solo star who helped PIR sail through the late '70s, suffered a near-fatal 1982 car accident that left him paralyzed from the

waist down. The following year, CBS and PIR parted ways. Though PIR was revived in a smaller capacity via a 1985 deal with Capitol-EMI, releasing the final albums by the late Phyllis Hyman and others through 1994, the pop music climate had changed. The rise of rap and new jack and the proliferation of other urban music labels meant the glory days of PIR were effectively over.

In 1991, Gamble & Huff sold their hefty Mighty Three Music catalog to Warner/Chappell Music for a multimillion-dollar sum.

"The music industry had changed for us, and we decided to let our catalog work for us." Chuck Gamble explains. It was kind of a rest period for Gamble & Huff."

Warner/Chappell certainly recognizes the value of its acquisition.

\*This is a catalog that we see as being filled with so many gems. It's hit after hit after hitthere's such richness in it," says Nancy Taylor. senior VP for the office of the president at Warner/Chappell. The publisher has been actively pitching the overall Mighty Three catalog

and its PIR hits with steady success. "As we get really good placements like 'For

the Love of Money' in 'The Apprentice' and the 'Love Train' Coors commercial, that sparks even more interest in the advertising community." Taylor adds.

# Y I FGACY

The master recordings of albums that Philadelphia International Records released prior to 1975 are today owned by Sony BMG and marketed by its Legacy Recordings label. Legacy has worked with PIR and Gamble-Huff Music to digitize the original recordings and

make them available through a reissue program One of the most ambitious projects released through that partnership was the now out-ofprint 1997 boxed set "The Philly Sound: Kenny Gamble, Leon Huff & the Story of Brotherly Love (1966-1976) " which compiled nearly SO

recordings from the label's '70s heyday as well as recordings of tunes that the pair wrote. Although Sony BMG's vaults include just five

Today. PIR is refocused on not just preserying its musical heritage, but keeping it a vital part of the contemporary music business. The label is working with Sony-Legacy, which

owns the masters to the label's pre-1975 output. and Warner/Chappell Music, to find new outlets for the classic Philly sound. We have expanded our relationship with Sony BMG through partnering of digital and other worldwide licensing activity." Chuck Gam-

ble explains, adding, "As we came into the '90s

we saw a lot of our songs being sampled. By

years of PIR's output, those years produced the bulk of the label's hits. The O'Jays released six albums on the label during that time including the timeless "Ship's Ahoy" and "Message in the Music." Harold Melvin & the Blue Notes released five albums, including "To Be True" and "Wake Up Everybody." Billy Paul, who stayed on the label until the '80s, recorded five albums on PIR through 1975, including

"360 Degrees of Billy Paul." Later PIR masters are owned by Gamble & Huff and distributed through Demon Music, which handles the European market.

In addition to the aforementioned acts DID itmakers whose albums are available on Lagacy releases include MSER, the introders and the Fhonys - Janine Covenes

# CONGRATULATIONS TO A TEAM THAT'S BEEN SCORING SINCE 1971.

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2000, 2001, we saw an opportunity to increase our activity in other uses in synchronization, specifically having our music covered in TV and film and commercials."

"In my mind it's one of the great catalogs of the last 50 years," notes Brad Rosenberger, senior VP of film and TV/catalog development for Warner/Chappell. "When you put a Mighty Three record in a movie or soundtrack, it's not that it's not an old track, but there's just something really contemporary in the sound of it."

Last year also saw Verizon's use of McFadden & Whitehead's "Ain't No Stoppin' Us Now" for a series of TV spots, while the 2005 Bernie Mac/Ashton Kutcher movie "Guess Who" featured an updated version of Lou Rawls' classic "You'll Never Find (Another Love Like Mine)" performed by Marcus Miller on its soundtrack. The 2006 family film "Akeelah & the Bee" includes the original Blue Notes inspirational gem "Wake I in Everybody

One unique use of the catalog came in the form of a themed venue; the state-of-the-art TSOP Live supper club, located in Atlantic City, N.J.'s Tropicana Casino Resort, owned by Gamble & Huff in partnership with Philly restaurateurs Robert and Benjamin Bynum

The process of digital conversion of the PIR catalog continues, with future plans to include digital download availability and mobile com-

munications applications. "We're working actively with some of the mobile aggregators so we'll also have the music available for mobile downloads, ringtones and ringbacks and even get Gamble & Huff's voices in there," says Chuck Gamble, who wants to raise the profile of the two founders along with the music. "Everybody knows our music, and secondly they know our artists, but not everybody always knows it's Gamble & Huff. It's different from Quincy Jones and Berry Gordy, where those men for some portion of their music career were always at the awards shows."

Bart of the reason Camble & Huff have not been on the national stage in recent years is that they have directed their energies toward their hometown. Gamble in particular has helped revitalize some of Philadelphia's poorer neighborhoods, creating low-income housing through his Universal Companies and working to reposition Philadelphia as the cradle of R&B music and history.

His efforts have resulted in the relocation of the embattled Rhythm & Blues Foundation from Washington, D.C., with its first Pioneer Awards ceremonies in two years to be held June 29 at Philly's Park Hyatt Hotel, Among the honorees will be Gamble & Huff's label inspiration, Berry Cords

Also, Gamble & Huff are primary forces behind the cetablishment of an D&B Music Conter within the city, which would house the Rhythm & Blues Foundation, musical archives. restaurants music companies educational facilities and performance spaces.

"We've engaged the governor, the mayor, the city council and the chamber of commerce and asked them to support it, much like Nashville. when they made it the center of country music " Gamble says. \*What we're proposing is an entertainment strategy for the city of Philadelphia, which has been accepted, and we're working to create Philadelphia as the home of rhythm and blues."

In the coming year, Chuck Gamble says the songwriting and production duo will be more visible as the pair celebrate the 45th anniversary of their partnership with a number of events and plan another hits compilation. among other projects now in development. Ever the musician, Huff has been working on a new solo is an allum

In addition, Gamble & Huff have authorized a documentary film titled "Message in the Music," currently being produced by Philadelphia media personality Dyana Williams and noted author Nelson George, and directed by Jack Benson. Slated for completion later this year the film will feature interviews with Comble & Huff as well as 30 entertainers and PIR associates past and present, with Will Smith set

to parrate and Gerald Levert writing the score Looking back, Camble & Huff still cannot be. lieve the amount of music they were able to churn out in a few short years. Gamble says, " 'For the Love of Money' just won't stop. 'The Apprentice' has it; anything involving money they use it, it's the money song. 'When Will I See You Again' by the Three Degrees is still a big song around the world. So many songs, you know? 'Wake Up Everybody.' And 'Love Train,' look what's happening with the Coors commercial. It's got a new life to it already, the lyrics apply to today just as much as they did back then."

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THE BILLBOARD Q&A

# WHEN THE HITS FLOWED FROM PHILLY

GAMBLE & HUFF REMINISCE ABOUT THE PHILADELPHIA SOUND AND AN ERA OF PRIDE

BY JANINE COVENEY

t has been 35 years since Kenny Gamble and Leon Huff, the legendary architects of the renowned Philly sound, founded their record company and made pop music history. As Philadelphia International Records marks its 35th anniversary, Gamble and Huff spoke with Billboard to share their memories, insights and future goals.

is it true that you first met in an elevator in the Schubert Building in Philadelphia?

Gamble: That's the truth. We met in an elevation in the Schuber Building at 250 subt Broadway. I worked with [record producer] Jerry Ross on the sixth floor, and Huff was working with [songwriters John] Maders and [Dave] White. In fact, White was one of Danny & the Juniors, the "At the Hop" guys. Hearned a lot from Jerry Ross, and Huff learned a lot from Maders & White, Just how to structure songs when we were trying to get in the business.

Then one day in that Schubert Building we met, because there weren't that many black people coming in that building except for a lot of the artists like the Dream Lovers and stuff. So we met and that was it: 'Let's get together.' 'And we got together one day, and it was like an explosion. We must have wrote may be sit or seven songs.

It was meant to be, because I'm basically a lyric writer and Huff basically wrote on the piano. We sang, we just followed each other. And what made it easy was, we had a tape recorder taping everything, Sometimes we didn't even know what we were doing, we were playing around and having fun.

Notif: Gamble carse over to my house in Cambe, N.J. because I had a piano, and we sat down and wrote about 20 longs in a first sitting. So it was like magic when me and Camble started working together—we were so powerful together. I think me and Gamble liked being around each other. Secause you have to like the person for the chemistry to even start, you have to like the character that you're dealing with.

The two of you had established yourselves as songwriters and producers by the late '60s with your own publishing and producino companies. Was it an easy transition to launch a record label?

Huff: It was a smooth transition to me, because

me and Gamble had a production company and we became a very hot production company. We had hits with Jerry Butler, Dusty Springfield, Archie Bell & the Drells, Nancy Witson. So we were making money for a lot of the labels within the industry at that time. So it was just natural for me and Gamble to start our own business and make money for ourselves.

Gamble: In '80', '80', '80' we were independent

producers, we produced Wilson Pickett, Dusty Springfield, the Sweet Inspirations and Jerry Butler, we had a good run with Butler with 'Only the Strong Survive' and 'Never Gonna Give You Up." And we were with Chess Records first, then



something happened; they went out of business. Around 1970 we called Clive Davis and that was it, we went to CBS. That was the perfect marriage for us, because they had everything that we didn't have, and we had everything that they needed from a creative standarint.

The thing of it was, Gamble & Huff, we're not good working under a situation where we had restraints. So basically, Clive Davis said, "OK, you guys just make the records."

And we would come to Clive [and] had great meetings to give him suggestions how to make CBS better-prepared to market and promote black music.

You were writing, recording and overseeing the label and Highty Three Music. Was it work or play?

Gamble: It was fun. It was work, though, because I'm glid that it's over with. Itsey, out entying todo 13,14 albums a year, that's a lot of work. Say an average of 10 songs an album, 13 albums, that's 100 songs. How many songs you figure to you gotts write to get 110 songs? You might have to write 500. Five times as many to pick and to created. We didn't cut just 10 songs, we might cut 25 songs on the O'lays and you pick 10. Huff: That's how we grooved, writing those

Neufr: Inar's how we grooved, writing those songs. Imagine me and Gamble in there writing 'Love Train.' Visualize the energy that song had to have for the O'Jays to like it when they came to town to hear new material. Eddie Ler-dr's volce and Walter Williams' volce—man, that song took them to the peak of their performance. And it was based on them coming to listen to the way Gamble was singing it when we were writing it.

The songs used to sound so good in rehearsals we used to fall out on the floor laughing. The feeling was so strong, so dynamic in that room writing that song.

#### What were the elements of the Philly International sound?

Huff: The way I played the piano I think had a lot to do with shaping that sound, because Gamble wanted a certain feel of a keyboard player down at the church. It had a gospel sound, even the blues songs had a gospel feel.

Gamble: When people ask me to describe the sound of Philadelphia I always tell them it was the octave sound on the guitar of Wes Montgomery. who was a jazz guitar player. Roland Chambers was excellent, and Norman Harris [both guitarists] played those jazz licks in the octaves.

Then you had the vibes-like George Shearing, the piano and the vibes together-then you had the funky drums and the kind of gospel piano with Huff and Thom Bell and the organ with Lenny Pakula and those great voices we had.

But what really topped it off was the classical arrangements we had with the strings and the bluesy horns. It was a fusion of everything you can think of

And I'll tell you, I don't know if he would say this, but Thom Bell's biggest inspiration from an arranger's point of view was Bacharach & David. You listen to all of Dionne Warwick's records, they had great arrangements on them. So we tried to use different instruments like French horns and sitars and flutes and oboes. When you listen to that music, you hear some very classical instruments on there.

#### What are you most proud of in creating the Philadelphia International sound?

Gamble: We were products of the James Brown era, with "Say It Loud-I'm Black and I'm Proud." We were trying to lift the consciousness of the people through music, even McFadden & Whitehead's "Ain't No Stopping Us Now" and "Wake a show in San Francisco when CBS had their international sales convention [in 1974], they had a Philadelphia International night. It was a Saturday night, and all of our artists were there. We had a star-studded roster. Billy Paul was hot with "Me & Mrs. Jones." Harold Melvin & the Blue Notes was hot with "The Love 1 Lost." O'-Jays with "Back Stabbers." Then we had the MFSB orchestra and I played keyboards, Bobby Martin directed the orchestra, and that's when we were hot with the "Soul Train" theme and Don Cornelius was the MC

Talk about a night! All the big CEOs, the presidents, all those international distributors and everybody (were there), and we ripped that place up. And after that, sales went through the roof. It was amazing, and we recorded that. We might release that in the future.

#### What does the future hold for Philadelphia international?

Huff: I'm having fun licensing my catalog now. That's very active since we did the "American Idol" show . . . our catalog's really really becoming active again. So basically that's what I'm doing. And my son [Pops Gamble] is developing as a rap producer, so sometimes Pops calls me to play on some of his tracks and hopefully he can find success. Unless me and Gamble find something special we want to do that would put us back in the studio.

### Do you have any advice for young artists

Huff: I tell musicians today, "Know your instrument. Master it. Know it. 'Cause opportunities are out there." When I was coming up I was playing mostly by ear, I could play what I wanted but I'm not a good (music) reader. So I



from left, are JOHN WHITEHEAD, LEON HUFF, KENNY GAMBLE, ABOVE: In April, Gamble & H Philadelphia chapter of the Recon PATTI LaBELLE and Academy pre

Up Everybody." Those songs were not just songsthey were anthems. Not just in America but all over the world, people were using them for campaigns and for motivation, to try to raise the quality of life in our community. It has done that and it's still doing that, which I'm very proud of.

I think the biggest thing I'm proudest of is that we opened the doors for a lot of young people. It wasn't just Gamble & Huff, it was all these other people. We had an outlet through CBS and all these other independent production avenues, but we shared it with a lot of people and it was very good for them and good for us, and it put us in a position where we could do a lot more quantity.

What's your fondast memory? Huff: I remember when me and Gamble put on would tell them today you have to be into this new technology, you got to know something about Pro Tools and all this new stuff. Gamble: I look at the new artists, and there's a lot of great singers out there and a lot of great

writers. I like the music that Mariah Carev just put out, she's a real good singer. And Mary J. Blige, I like this record she's got out now. Meaningful songs that mean something to people, that's the best use of the music, something that's going to be around for a while.

I think the digital world is great, I think it's all progress. But the basics of music will never change. They can have as much technology and whatever as they want, but when you have a great artist on that microphone, nothing will take the place of that.

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# Rae Readies U.S. Debut

Europe. EMI finds itself in the strange position of trying to decelerate her career.

"We always felt Corinne would be hugely successful," FMI Music U.K. and Ireland chairman/CEO Tony Wadsworth says." Hand on heart, we never felt it would be this quick. If anything, we were actively trying to slow this down, but there comes a point at which you can't."

Indeed, Rae's self-titled full-length debut came in at No. 1 in her native United Kingdom and has shipped more than 1.2 million units worldwide since the rollout started in February, according to her label. More than 650,000 copies have been sold in the United Kingdom, and Rae reached the top 10 of Billboard's European Albums chart as well.

Now EMI will see if Capitol can replicate Ras's European success when the album comes out stateside June 20.

Dave Alder, former chief marketing officer for U.S. retailer Virgin Entertainment Group, goes so far to say. "It would be a tragedy if Corinne didn't break in the U.S. Unlike an unmber of British acts who haven't had the full package, she's got it all."
Virgin first saw Ras's potential in the Unlied States when

sales for an import-only EP (it was also available on iTunes) started to soar in its New York stores several months ago. However, one factor that has undoubtedly led to her U.K. success—the variety of styles on her album—could provide a

success—the variety of styles on her album—could provide a challenge in the United States. Rae is a blend of India Arie and Norah Jones, slipping easily from neo-soul to pop to soft jazz, but never settling for long on any style.

Additionally, her mixed ethnic background—her father is Caribbean, her mother is from Yorkshire, England—leads some to assume she's a R&B artist.

"I don't see myself fitting neatly into the R&B thing," she says, calling from the airport in Seville. Spain. Indeed, while the set's first single—the soulful, uptempo "Pat Tour Records On"—is receiving play at a few adult R&B stations in the United States, the majority of support is coming primarily from smooth juzzand triple-to, outlets. A push at AC has started and

adult top 40 will be added to the mix around street date.

"We consider it a strength that she doesn't fit into a
format." Capitol Records VP of marketing Sharon Lord
says. "We can get to a few different audiences."

gramming at the influential noncommercial WXPN Philadelphia, says, "It will be tough for her on the radio side of things." And that's from an early believer. WXPN added the song because "it's got a timeless feel and a great lyric," Warren says. "The sudience hasn't reacted yet. But it's still early."

Capitol is asking retailers to stock Rae in the pop/rock section rather than the R&B racks, but Alder says Virgin will cross-reference her in both areas in its bigger stores. Additionally, Starbucks will carry the title starting June 20.

A large part of Capitof's U.S. campaign relies on TV to provide maximum exposure around release date. Rae will perform "Put Your Records On" June 19 on "Good Morning America." Capitol will make that appearance available as a free download on iTunes immediately. She'll appear June 28 on "The Tonight Show With lay Leno."

The lastemaker hype that precedes the U.S. arrival of albums from U.K. alternative rock acts like Arctic Monkeys does not appear to translate for nonrock artists. "Her British success does not carry the same weight," WXPN's Warren

says. "Rock is so heavy from a hipster perspective. And her musical lightness—while not a criticism—doesn't have the same kind of impact."

The result is that Rae will have to devote face time here. Rae, who will appear at the NARM convention in August, will start a U.S. tour in July, with additional legs planned for November/December and February. For Rae, her Success has already

erol near the success has already to do it on whatever scale with a massive babe, but it's not like I must be successful in this territory or that territory. She says. To be an underground artist in America would suit me fine. I don't have these aspirations to be a star. I just like writing music."

Additional reporting by Tom Ferguson in London.

>>'HIGH SCHOOL' TO HOLLYWOOD Vanessa Anne Hudgens. who plays Gabrielie Montez in Disney Channel's wildly successful "High School Musical " has signed with Disney-owned Hollywood Records, Hudgens' debut will come out Sept. 26

>>>DYLAN'S 'TIME' Bob Dulan will break a five-year hiatus from the etudio later this summe with his 44th album Dun Aug. 29 on Columbia. "Modern Times" is the follow-up to 2001's "Love and Theft." That set debuted at No. S, making it his best showing on The Billboard 200 since 1979's

- lonathan Cohon >>>TIPPIN ON RUST Aaron Tippin has signed with indie label Rust Records Nashville, which recently partnered with RED Distribution, Earlier this year Tinnin left Lyric Street Records, where he had recorded his last four albums Prior to that he recorded for RCA Records for most of the '90s. Rust's country roster also includes BlackHawk, new band Povertyneck Hillbillies and Shane -Phyllis Stark

"Slow Train Coming."

SSPICHIE'S 'HOME' Lional Dichia teamed with a number of teday's ten hitmakers, including Jermaine Dupri, Raphael Saadio Dallas Austin Sean Garrett and Chuckii Booker, for his Sept. 12 "Coming Home," Richie wrote or co-write nine of the album's tracks. First single "I Call It Love" was written and produced by Stargate and Tai. -Melinda Newman

POCKWALK FOR KRISTOFFFRSON Kris Kristofferson will be inducted into Hollywood's RockWalk on Sunset Boulevard July 6 His fellow "Highwayman Waylon Jennings will be inducted posthumously the same day Past Inductors Include Eric Clanton Carios Santana Johnny Cash, Elvis Presley, Bonnie Raitt, Jerry Lee Lewis and Carl Perkins. The RockWalk honors artists from many different genres for their musical contributions.

-Melinda Newman

CHRISTIAN BY DEBORAH EVANS PRICE

# The Afters Cross Over

Works MTV, Pop Radio

NASHVILLE-With a Gospel Music Award in hand for best new artist and prime exposure from such mainstream outlets as MTV. VH1 and non radio. Dallas-based the Afters are the next contenders for Switchfoot's

Indeed, although the Sim-

ple Records act's roots are in Christian music, the majority of its exposure comes from the secular world. \*Beautiful Love," from the band's label debut, "I Wish We All Could Win." is the theme song for MTV's "8th & Ocean" and is in the new Lindsay Lohan film "lust My Luck." The song. currently being worked by Columbia to top 40 and adult top 40 formats, was highlighted by American Eagle last fall in the annarel chain's back-to-school campaign. The clip was voted top video on mtvU's Dean's List, besting Coldplay.

Another track, \*Until the World " is the theme for ABC Family's "Beautiful People."

Like many rock acts emerging from the Christian market the Afters often get asked if they are a Christian or mainstream rock band. "We are Christians, but we make music for everybody," says lead singer Josh Havens, who thinks the hone-

ful tone of their music is a drawing card. "It's interesting to me that music is one of the only professions that is categorized by faith. You don't look in the Yellow Pages and [see a listing for] a Christian doctor or a Christ-

ian restaurant." Havene launched the band seven years ago with guitarist Matt Fugua, bassist Brad Wigg and drummer Marc Dodd while the foursome worked at

a Tayar Starbucke They sold all 2,000 copies of a self-released EP in 2000, and returned to the studio to record the full-length \*When the World Is Wonderful\* under original name Blisse. The group became a local sensation, and when labels came courting, it signed with Simple, a new venture owned by MercyMe frontman Bart Millard and producer/ songwriter Pete Kipley.

Simple is marketed and promoted to the Christian market through INO Records Enic worked the band to the mainstream after "I Wish We All Could Win" came out in early 2005, but the group switched to the Columbia roster when former Epic president Steve Barnett became CEO of Columbia last December

We were with Epic last year, Afters ever since the newcom-

getting our music heard by the right people," Havens says, "We toured with MercyMe, and that was a huge, huge opportunity for us to go from not being a fulltime touring band to touring with MercyMe. We're fortunate to have had other bands and people to have believed in us and kind of take us under their

wing." The band also toured with leremy Camp. Millard has been a fan of the

ers opened a Texas date for MercyMe several years ago. So. when he and Kipley launched Simple, the Afters were their first signing. They have worked three singles to Christian radio. The album has sold 38,000, according to Nielsen SoundScan.

INO president Jeff Moseley credits the Afters' success to the music's accessibility and exposure. "When people hear the Afters, they immediately respond to the music," he says. " '8th & Ocean' has really pronelled them into the spotlight We did 130,000 downloads in a six-week period on iTunes and their MySpace site exploded. When that happens, people take notice."

Additionally, the Afters' Dodd feels mainstream gatekeepers have become more accepting of bands from the Christian market, especially when the songs do the talking. "We don't come out there with an agenda when we go onstage," he says, "We let the music speak for itself." \*\*\*\*



### More Rock From Holy Rollers release on Sianted Records,

in the wake of the Afters' breakthrough, here's a look at some key contenders to follow their success

DecembeRadio, This West Virginia-based rock outfit might best be described as AC/DC meets Lynyrd Skynyrd meets Billy Graham. "Love Found Me (Love's Got a Hold) "the first single from the band's June 27 self-titled



Is already garnering airplay at Christian rock and top 40 formats. DecembeRadio is siated to play major Christian festivals this summer, including Rock the Universe and Atlanta Fest. Hyper Static Union, This

four-piece is the first slaning to the new BKT Music Imprint, a division of Michael W.

Smith's Rocketown Records. The group was discovered by Third Day frontman Mac Powell who signed HSU to Third Day's Consuming Fire Productions, then placed It with RKT, HSU's debut album, "Lifegiver," was



released May 9, and "Praying for Sunny Days" Is gaining steam on Christian AC stations. Look for the group on tour with Third Day.

Leeland, Fronted by 17-yearold Leeland Mooring, this quintet signed with Essential after polishing its engag-Ing pop/rock sound at its home church in Baytown. Texas, Mooring signed a deal with EMI Christian Music Publishing at 14. The first single, the title track of the band's Aug. 15 release. "Sound of Melodies," is already earning fans at Christlan radio.

Jackson Waters. Drawing comparisons to Maroon5 and Coldplay, the members of this five-niece met while attending John Brown University in Siloam

Springs, Ark., and developed an enthusiastic regional following that led to their signing with Word Pacords. The label is featuring the group in its Freshman Class promotion and is promoting the band heavily to Christian youth groups through marketing company interifing. The band's debut disc, "Let It Fly," is set for release Aug. 29.







## Larrieux's Indie Life

Artist Finds Satisfaction After Leaving A Major

or every artist clamoring to sign a major-label deal, there's another clamoring to get off.

Amel Larrieux, the vocal half of former Epic soul/hiphopduo Groove Theory, found herself in the latter category. It was 2002, two years after the release of her Epic solo debut, "Infinite Possibilities." The album reaped its share of critical acclaim but was largely overlooked commercially.

"I had signed one of these uncommonly long deals," Larrieux recalls, "But we (husband/manager Laru) had a somewhat different vision that needed to be fulfilled in a different surrounding. And the major-label surrounding just wasn't working for us anymore."

Then came bliss in the form of founding Los Angeles-based independent label Bliss Life Records. The venture is headed by Laru

and funded by the Larrieuxes and some silent partners. But while going independent isn't an easy proposition, it has been "much more fruitful and the best decision we've ever made,"

the singer/songwriter says. Their labor began bearing fruit in 2004 with "Bravebird." To further build on her loyal fan base and the airplay generated by that album's lead single "For Real," Bliss Life released Larrieux's second solo set, "Morning," in April.

Thanks in part to pace-setting single "Weary," the album reached No. 8 on Billboard's Top R&B/Hip-Hop Albums chart, debuted at No. 74 on The Billboard 200 and climbed to No. 5 on Top Indepen-

dent Albums. Produced and written with her husband, the album is signature Larrieux. Not content to stay in one zone, she shakes up her melange of R&B, soul, hip-hop and jazz with some folk and music from the Middle East, West Africa and India.

While the music part comes easily, it's the business side that is understandably challenging. Especially when it comes to securing good distribution.

"Distribution was a little difficult." Laru says. "Distributors are happy to hear if you have some type of money yourself. It took us three or four meetings to find the one we wanted."

Settling on the Alternative Distribution Alliance, Laru says there are other acts that Bliss Life plans to develop during the

next five years "The thing about being independent is having an understanding of the industry," Laru adds. "You've got to wear as many hats as you can. There's production, recording, promotion, publicity, Web site design. Amel's recent success is cool, but at the end

of the day, it's about how to keep the same customers and grow from there " As for going back to the major-label world, Larrieux stresses she doesn't ever say never but it would have to be a partnership.

"I could never regress," she says. "I never had the sense of being a marquee name when I was on a major label. I know that seems small but it's a big deal for me. And I can't relinquish the freedom I've tasted. This is a better place to be for an artist like me."



OF NOTE: Producer Troy Taylor and his Songbook Entertain ment label are now part of Music World Productions, a division of Music World Entertainment. Taylor's credentials include Songbook/Atlantic newcomer Trey Songz. Maurice Joshua, the Bama Boyz, Solange Knowles, Erron Williams, DJ Static and Grizz round out Music World Productions' roster.



## Ferro Faux Pas Trips Up Promotion Plans

I think the real issue was the When Italian star Tiziano

Ferro was interviewed on Ital-Ian TV program "Che Tempo Che Fa" recently, he joked about, among other things. Mexican women. "[it's] impossible to say

they're the most beautiful in the world," Ferro said, over the objections of interviewer And then, the coup de

grace: "With all due respect. they have mustaches." I lb-ob

By the next day, the news traveled around the globe and Ferro's comment became fodder for seemingly every media outlet in the offended country. Ferro apoloalzed, Profusely, But Mexico was not mollified.

By the following week, the country's National Assn. of Actors (ANDA), the organization that authorizes work visas for foreign artists, said it was denyIng Ferro's work permit pending a formal apology before a group of Mexican women.

This means that Ferro cannot promote his new album out the end of June, in Mexicohis biggest market outside Italy-until ANDA says so.

The reaction underscores the nuances of being an internetional star and the very real economic repercussions that can come from what could appear to be an innocuous comment uttered thousands of

miles away Further, it highlights the subtie cultural differences that exist between markets and cultures. and the fact that artists have to be able to recognize them.

When the Dixle Chicks uttered their famous anti-Bush remarks in 2003, for example, many fans said they were most bothered by the fact that the comments were made while the group was on foreign soll

In the Ferro case, he also

cracked wise about security in Colombia, comments that garnered only negligible criticism. After all, security in Colombia is a problem.

Colombians were far more offanded several years ago when Spanish duo Azucar

Moreno performed at the netional beauty pageant-the equivalent of the Super Bowl -and said: "Good evening. Bolivia!" The duo hasn't returned on promotion to Colombia since

Ferro also made the mis-



take of taking Issue with Mex-Ican women, "Our women, mothers, the Virgin," a Mexican friend told me, "those subjects are taboo when it

comes to jokes." The Issue was con by the fact that Mexico had embraced Ferro and Ferro had embraced Mexico, He lived in Pueble for a long time and speaks Spanish fluently. He has work permit. a big enough fan base there that his last album, 2003's "III," Ferro initial sales of his new sold nearly 300,000 copies in Mexico alone. That feat catapulted him to success through-

out Latin America and the U.S. His comments, even uttered in jest, crossed a line, says Sergio Reynoso, ANDA director of labor relations.

"He can't say something like that lightly," Reynoso says, "The only thing we demand is that artists treat their audience and their profession with respect." Reynoso says he spoke with Ferro, who sounded genuinely

contrite and issued written and videotaped apologies.

Now, Reynoso says, Ferro's label in Mexico, EMI Latin, will gather a committee of women representing several artistic and academic fields who will meet with Ferro when he comes to Mexico in July-on a tourist visa. That group will decide the fate of his

While the flasco may cost album, "Nadie Está Solo," there may be some final benefits to this whole affair. For one, Ferro is now a household name in Mexico.

And second, the apology process is bound to get him sympathy votes. "We have to reverse the sit-

uation," says Camilo Lara, managing director of EMI Mexico. "In the end, if he has good songs, his career can continue. He is an artist of multiple dimensions, and he will last a long time."



# McCoury Takes Fans To 'The Promised Land' Bluegrass Legend Records His First Gospel Album

After performing bluegrass music for more than 40 years. collecting numerous accolades including the International Rhiegrase Music Assn's entertainer of the year award nine times, and winning a Grammy Award earlier this year, you'd think Del McCoury would have checked off everything on his professional to-do list. However, there's at least one thing left: a gospel album. So the lune 13 release of "The Promised Land" was a dream fulfilled for the 67vear-old entertainer.

"I'm Rantiet and the first time I ever sung and played music was in church when I was just a kid," says McCoury, who went on to join Bill Monroe's band in 1963 Lie later went colo recording such acclaimed albums as 1972's "High on a Mountain." But it was in the '90s that the Del McCoury Band hit its stride on such landmark albums as 1992's "Blue Side of Town." 1993's "Deeper Shade of Blue" and 1996's "Cold Hard Facts."

After stints on other labelsmost recently Ricky Skages' Skaggs Family Records-the bluegrass legend now has his own label, McCoury Music. which is distributed by Sugar Hill Records and Welk Distribution.

McCoury has high hopes for the new project. "There's so many people who come up to our merchandise table and ask for a pospel record," says Mc-Coury, whose band features sons Rob (banio) and Ronnie (mandolin) as well as Jason Carter (fiddle) and Alan Bartram (bass). "We always do a gospel song on the record and an instrumental, but we've never had a whole

sell good on the road." Although many gospel collections tend to cover the same oftrecorded hymns. "The Promised Land" serves up some of the late Albert F Brumley's lesser. known gems such as "Led by the Master's Hand" and "It's Really Surprising (What the Lord Can Do)." The 14-song disc also in-

gospel record. I'm sure this will

cludes new tunes by such Nachville writers as Rilly and Terry Smith, Shawn Camp, Ronnie Bowman and Jerry Salley.

\*Ain't Nothing Going to Come Up Today That Me and the Lord

Acuff's door, "Jerry said, 'Hey, I want to write a song around McCoury and Salley co-wrote that,' So I helped him, but didn't help him too much," Mc-Coury recalls with a laugh, "He'd Can't Handle," taking the title come up here to the house and

from a sign they saw backstage at the Grand Ole Opry on Roy I'd been in the studio all day. We couldn't set nothing done. So in the next day or two he wrote a verse and called me and sung it to me and I said 'Man now I've got to do a verse.' So I wrote the last verse and sung it to him over the phone and that's the way it

The remainder of 2006 will be busy for McCoury. In addition to performing this summer at bluegrass festivals, the Del McCourv Band is slated to play New York's Carnegie Hall. The group goes to Ireland in the fall. Also on the agenda is filming a live DVD.

BIG SCREEN VEGGIES: Look for the second VeggieTales movie to hit theaters in 2008. Created by Big Idea, "The Pirates Who Don't Do Anything: A VeggieTales Movie\* will be distributed by Universal Pictures. The film is being directed by Mike Nawrocki (also the voice of Larry the Cucumber) and is based on a script by Phil Vischer (Bob the Tomato) who is serving as executive producer through his production company, Jellyfish Labs, Big Idea's David Pitts will produce. The first Veggie film, "Jonah: A Veggie Tales Movie," hit theaters in 2002 and prossed more than

\$25 million theatrically.





### Nashville Scene

SHELTON

PHYLLIS STARK pstark@billboard.com

of his company to focus solely on the career of his wife. Reba McEntire, he is reopening Starstruck Management Group in Nashvilla. The CEO will be joined by his son, Brandon Blackstock, who leaves his position as tour manager for Rascal Flatts.

The company's first client, other than McEntire, is Warner Bros. artist Blake Shelton, who previously was managed by John Dorris at the Hallmark Direction Co.

Starstruck had operated on Music Row from 1987 until 1998. Its clients in

the Initial go-round included Billy Dean, Linda Davis and Aaron Tippin. ON THE ROW: Music video/TV commercial director George Flanigen has

been elected president of the Nashville chapter of the Recording Academv. He is co-owner of Deaton Flanigen Productions in Nashville. Flanigen succeeds Doug Howard, senior VP of Lyric Street Records and VP/GM of Disney Music Publishing's Nashville office, who

just completed his two-year term. . . Producer Scott Hendricks is the new VP of the chapter and Barry Landis is secretary. Landis is president of his own entertainment consulting firm and previously was president of Word Records.

MUSIC NEWS: Naal McCov's 903 Music label has partnered with Groovepix Entertainment to release a concart DVD, appropriately titled "Neal McCoy LIVE!," July 18. It features the artist performing 12 songs at last year's Hofag Country Music Fastival in Rhinelander, Wis. Bonus features Include behind-the-scenes footage and an Interviaw with McCoy's friends Gen. Tommy Franks and actor Rob Schneider.

Reba's Husband Back In The Management Game it will debut as a cable TV special on GAC July 1, with two additional airings sched-

uled before the in-store date. Navarre is handling distribution In other news, Jimmy Wayne is set to go into the studio with producer Mark Bright (Rascal Flatts, Carrie Underwood) to record his debut album for Big Machine Records. The first single is due later this summer

Wayne previously recorded a self-titled album for the now-defunct Dream-Works Records Nashville label, it peaked at No. 7 on Billboard's Top Country Alhums chart in 2003.

Brooks & Dunn will host the Country Music Assn. Awards for the third consecutive time this fall. This year's show, which is the program's 40th anniversary, has

been scheduled for Nov. 6 at the Gaylord Entertainment Center in Nashville. It will air live on ABC. SIGNINGS: In news that exclusively broke in this column three issues ago, form

Mercury hitmaker Terri Clark has signed with Sony BMG Nashville. She has now been assigned to the BNA Records imprint. Her first album for the label is dua next year. Singer/songwriter Crystal Shawanda has signed a recording contract with Sony BMG Nashville and has been assigned to the Arista Nashville roster. She will begin tracking her debut album for the label with producer Scott Hendricks this month. Georgia-based label American Roots Records has signed Nashville vocal group TelluRide to a multi-album contract. The group's first album is due in late spring 2007. Ryko Distribution handles American Roots.

Songwriter Neal Coty has re-signed with Roger Murrah Songs and Los Angelesbased Bicycle Music. The deal is the first co-venture between the companies. Coty, a former Mercury Records artist, has had his songs cut by Blake Shelton, Craig Morcan and Mark Chasnutt

Glantslayer Publishing has signed songwriter Jamia Teachenor. Glantslayer, whose roster also includes Rory Feek, Tim Johnson and BNA Records artist Blaine Larsen, is a co-venture with Dimensional Music Publishing. Teachenor is the cowriter (with East) of Larrente 2005 bit "blow Do You Get That Lonely"



### NOWHEARTHIS YOUR GUIDE TO UNSIGNED BANDS

#### >>>RFI A

Classic rock meets indie rock on "Hole and Corner," the debut from Baldvin Ringsted's Glasgow, Scotland-based band, Bela. The 30-yearold bandleader cites Steely Dan and Belle and Sebastian as primary influences, and the album pairs his sensitive vocals with an elegantly mournful slide quitar. At times, his voice evokes John Mayer, while the sunny, spare guitar work

BELA

on such songs as "Stones" is more reminiscent of Nick Drake. The album was released June 19 In the United Kingdom through Indie Say Dirty Records and was produced with Marcus MacKay (Snow Patrol), Ringsted, a native Icelander who recently relocated to Scotland, says the label contacted him after receiving the one demo he'd sent out. His album is not available in America. but a few East Coasters may have heard his song "Jerome" in a commercial for Major League Baseball's Washington Nationals.

Contact: Baldvin Ringstad, bringstad -Katla Hasty @gmall.com



Originally from upstate New York, Michael Mazochi moved to Los Angeles a year ago, and scored a glg at the Roxy on the Sunset Strip soon after, "It's pretty cool that the folks there found merit in the music so much that they were willing to take such a chance," the 23-year-old Mazochi says. But lest he think life out West would be easy, reality soon set in. "Of course, we didn't sell it out," Mazochi says, gushing about playing the same stage as his Idols, including Bruce Springstean, Mazochi's ait-country cartainly owes a debt to early Springsteen. His tales of small-town America are told in a mix of bluesy rave-ups and heartfelt ballads, and he's already self-released two albums, the latest being "California Bound." Sample them at myspace.com/ michaelmazochi and hear an artist who likely won't be playing empty rooms for long.

Contact: Michael Mazochi, 818-446-0704 -Katie Hasty

EDITED BY TODD MARTENS





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### Sacred Music Meets In Morocco

place to discuss cross-cultural currents then at the annual Fez Festival of World Sacred Music. Early each summer, musicians and fans from across the globe convene in the ancient city of Fez, Morocco, to enjoy performally spectacular venues that range from the intimate, flowerfilled courtyard of a 19thcentury palace to a looming gatewey that leads into the king's palace, to a site of haunt-

ing Roman ruins called Volubilis. it is here in Fez that we meet un with lord Savall One of the most notable forces in the early music movement, the conductor/viol player has frequently performed at Fez in the 12 years since the festival began.

"The spirit of this festival is special for everybody," Savail says. "It is here in Fez that Mus-Ilms, Christians and Jews lived together peacefully during medieval times, and it is up to us to continue that dialogue." It's particularly apt for Savall

at the moment. His newest release, "Orient-Occident: 1200-1700," to be released Sept. 12 on his own label, Alia Vox, is centered on cross-cultural exchenge, in e program that ranges from medieval Italian music to pieces from Morocco, Israel, iran, Afghanistan, Turkey, Sarajevo, Spain and Algeria, Savall and his musiciens explore the historical bridges among an array of seemingly disparate musical traditions.

"When I am here in Fez and

working with musicians from eil these different beckgrounds, I do research-not in the sense of going to libraries." the Barcelona-born ertist explains, "but in experimenting together and trying to understand what we have in common. For Instance, the Moroccan musicians with whom we work have preserved part of our own Andalusian tradition Much of what they do inspires how we approach our playing. In terms of sound, technical ortions, improvising and guestions of phrasing.

Savall says that these kinds of artistic dialogues are crucially relevant today. "We very consciously work to create bridges between these cultures to understand each other and to start a real dialogue. Of course, making such music is a social statewe can be so banny singing and playing together, maybe they will question why do we then make war? Why do we have to be so extremely aggressive towards each other?

ASCAP'S ADVENTURE: During the recent American Symphony Orchestra League conference held in Los Angeles, ASCAP presented its Adventurous Programming awards to orchestras whose program ming highlights music composed during the last 25 years. Among the winners: the Bost Modern Orchestra Project for its commitment to new music St. Louis Symphony for Innovative programming and the Minnesota Orchestra for edu-

cational programming. Prize winners for contempo-

rary music programming among the country's largest orchestras included first place to the Los Angeles Philharmonic, second to the Atlanta Symphony Orchestra and third to the Seattle Symphony, Notably, all three have scored critical successes for recent recordings of new music, including the LAP's "DG Concerts" series being released on digital services like Tunes (featuring works by Louis Andriessen, Arvo Part and Steve Reich); the ASO's new recording of Osvaldo Golijov's opera "Alnadamar," also for Deutsche Grammophon: and the Seattle Symphony's recordings of music by Bruce Adolphe and Hugo Weisgall



MELINDA NEWMAN mnewman@billboard.com

## Spread The 'LDN' Love, Please

Is it possible that our favorite song of the summer won't even come out stateside in 2006?

"LDN," a bubbly, infectious, feel-good slice of pop heaven by Lily Allen first found acclaim in her native United Kingdom where it was released as a limited-edition vinyl single. Although the track is full of Brit-speak, the ska-flavored, jangly melody more than makes up for phrases lost in translation.

We first heard "LDN" on modern rock station KDLE/KDLD (Indie 103.1) Los Angeles' specialty import show, "Passport Approved," but it's also available, of course, on Allen's MySpace page. Never before have the lyrics "crack whore" and the tale of a robbery been set to such chipper tones. Allen's Regal/Parlophone debut, "Alright, Still," comes out July 17 in England.

Capitol is eager to release the 21-year-old's album in the United States, but, as is always the case with international acts, scheduling depends upon when Allen can spend time here to give it a oper send-off. Chances are, sources say, that "LDN" may indeed be the song of the summer in the States-summer 2007, that is.

NO WAIT: While we have to wait for Lify Allen's arrival, there's an album in stores right now that we believe will be the sleeper of the year: Alexi Murdoch's "Time Without Consequence."

Murdoch's album, released June 6, hit No. 31 on iTunes' albums chart, ahead of Bruce Springsteen, and No. 53 on Amazon's list. Not bad for an album on the artist's own imprint Zero Summer. Scot Murdoch gets compared to Nick Drake just enough to be tedious, but Murdoch, who has lived in Los Angeles for years, makes it clear that he is following no one. The self-produced set is dark and spare in all the right places, yet gentle and vulnerable

enough to let light in. His nuanced guitar playing charms through out, then takes on a psychedlic life of its own on tracks like "Home."

The album is Murdoch's follow-up to his "Four Songs" EP that came out in November 2002. That set became a bit of a miniphenomenon by selling approximately 50,000 copies, many through CD Baby—and is the online retailer's top-selling title. The EP track "Orange Sky," which was rerecorded for the new album, was the most-played song on influential noncommercial station WXPN Philadelphia in 2004, and was licensed to "Garden State" and "The O.C.," as well as used in a Honda commercial.

Small wonder that although Murdoch was courted by a number of labels, he decided to self-release. Zero Summer is distributed through Razor & Tie. And since he owns his masters and publishing, he can move quickly and unencumbered on licensing opportunities, many of which are being explored for this project, "We get asked for things all the time," his manager Gary Gersh says. But the primary driver will be winning fans one by one. "Here's a guy who's sold 50,000 CDs out of his bedroom, so our job is to let those [fans] know it's out and go out there and build an old-fashioned career: sell tickets and T-shirts market by market," Gersh says.

To that end, Murdoch, who is booked by Creative Artists Agency, started a 34-city tour June 9 in partnership with the Coalition of Independent Music Stores. Up to 28 of the shows will take place at independent retail outlets instead of local clubs. The tour focuses on markets where Murdoch has already built a following, such as Philadelphia, Seattle, Boston, New York, Los Angeles and Austin.

"We're superserving those markets," Gersh says. "We want to get him to where he can do a few thousand people in every market live. And if we do that, the record [sales] will follow."



### Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

## Shaking Loose In Ireland

Finally, A Dublin Soul Band That Is No Fiction

There hasn't been a success. ful I rish soul outfit since the Commitments. And they were fictional

That has changed with the arrival of Dublin-based white soul/urban funk outfit Republic of Loose.

Rather than hawking classic Atlantic/Stax covers like the Commitments in Alan Parker's 1991 movie of the same name Republic of Loose offers selfpenned fare, closer in style to Sly Stone or Prince

Domestic hit singles "Comeback Girl\* and "You Know It" plus a reputation for great live shows helped push sonhomore set "Aaagb!" (Loaded Dice Records/RMG) to No. 2 on the IRMA album chart in the week following its April 7 release.

The act issued its debut, \*This Is the Tomb of the luice," on U.K. indie Big Cat in 2004, but lead vocalist Mick Pyro says "Aaagh!" better reflects the spirit and energy of the band's live performances. "It's nunchier and more aggressive than the last album." he says

The band's widest U.K. exposure to date came through supporting Alabama 3 on its October 2005 tour. Republic of Loose also played a handful of If S shows in March We went over to New York

two years ago and got a good reaction," Pyro recalls, "but this time it was even better. They just seemed to get off on it. Republic of Loose is now

touring Ireland and manager/booking agent Dermot

Doran says U.S. shows will follow later this year. "Aaagh!" is only available in Ireland or at republicofloose.com, but Doran is seek-

ing overseas deals. Publishing is convright control -Nick Kelly and Tom Ferguson

SCHLAGER TIME: Flemish schlager singer Laura

Lynn's sophomore set "Voor Jou" (ARS/EMI) has headed the Ultratop 100 albums charts in Flanders since its May 4 release.

The 29-year-old released her debut, "Dromen" (ARS/ EMI), in July 2005, and ARS says it has shipped more than 90,000 units domestically. That success is widely credited with increasing local interest in the middle-of-theroad schlager genre, long popular in Germany and the

Netherlands "Voor Jou" passed the platinum mark (30,000 units) in its first week. ARS Productions managing director Datrick Russchots cave

It features 12 songs sung in Flemish, seven of them written by BMC Publishing writers Phil Sterman and Lov' Cook

Whereas Laura's first single and most of 'Dromen' were ballads, 'Voor Jou' is more like a party album." Busschots says. Switching to upbeat material was based on audience reaction

"The live aspect is very important because schlager gets virtually no airplay (in Flanders]," Busschots says. "But why bother breaking the playlists if sales are booming anyway?"

Busschots says the new album has also been released in the Netherlands and a South African release through EMI is planned. Marc Mare

SICILIAN SPECIAL: Italy's FIMI charte have been dominated by international acts in recent weeks, but Carmen Consoli's seventh album "Eva Contro Eva" (Universal Music Italy) has gone some way to redressing the imbalance.

The 10-track set entered at No. 3 following its May 12 Pan-European release, and Universal says it has already shipped platinum (80 000 units). Marco Zischka, head of Universal Italy's domestic division says he is "reason, ably confident" sales will reach the 200,000 mark.

Sicily-horn Consoli made her recording debut with 'Due Parole" (Cyclopes/Polydor) in 1996. This time around. Zischka says the singer/songwriter was given \*complete artistic freedom. She spent a lot of time looking for the right acoustic and ethnic sounds, and the result is a series of beautiful-and very Italian-songs about women's lives."

Consoli is published by Universal Music Publishing and her own company Narciso. Live bookings are through Italy's On the Road. -Mark Worden

### QUESTIONS with SNOOP DOGG

by TAMARA CONNIFF

At the Los Angelas Chapter Recording Academy Honors gala June 8, a group of gran school kids in grown-up-style tuxedos excitedly run around the Grand Ballroom at the Hollywood and Highland complex. When asked if they want to be musicians when they grow up. they yelp a collective "Yes!" And why are they at this event? "Snoop!"

The kids are surprise guests for honoree Snoop Dogg-he's thair football coach.

The evening also honored four-time Gra Award winner I alo Schifrin (the famed composer of the "Mission: Impossible" thema), and MySpace.com co-founders Tom Anderson and Chris DeWolfe, Schifrin, 73, while accepting his award, gave a big shout-out to the famous rapper. "Me and Snoop on the sama stage! Snoop!" Snoop stood up, clapped and said, "That's what I'm talking about! That's what it's about!"



Q: How do you find time to make music given all the movies you're working on? A: Music is my first love. That's my nature. It's like riding a bike for me. There is nothing i'd rather do than get in the studio and get some sort of musical thing done—a verse here, a hook here, I have to make music every day.

Q: How have you avoived ovar the past 10 years as a musician?

A: Musically, now I'm more coming from the heart, Back then, when I started, I was more coming from the mind. Now it's a little bit more in-dapth, there's a little bit more going on with myself as far as the role I play now, the wisdom that I have, the direction that I take and the direction that I give. You can bear that in the music i'm making.

Q: Are you taking a rola-modal position? A: I'm a real model.

Q: What other projects are you working on? A: I'm working on the Dogg Pound album "Cali Iz Active " and I'm working on my animated movie "Blue Carpat Treatment." I'm also doing a movie called "A Woman's Touch " It's a touching movia directed at the women of America because I feel like the women need something from me, and I'm going to give them something. I'm going to give them what they really want and what they need.



to you?

A: I'm getting respect on many different levels now, not just street leval, but everybody in music in general, I guess. It feals the best when the people that you do it with, that you compete with, appre ciata you and respect you enough to put you in a category like this. That's a good thing. I'm happy to still be doing it, and people still appreciate me for it.

Q: How are the recording sassions for your new album, "Blua Carpat Treatment," going? A: It's coming together so good. I've been working on it for nine months. I've been working with Pharrell, Timbaland, will.Lam, Stevia Wonder, James Ingram,

Warren G. R. Kelly, Ne-Yo, Akon, Jermains Dupri, Janet Jackson, on and on. I have so much good material, it's about [figuring



# **REVIEWS**

## SPOTLIGHTS

on the basis of musical ment and/or Billhoard chart notential

#### ALISHMIS



NELLY FURTADO Lonse Producers: various Goffen/Mostay Music Groun Polonce Date: Augo 20

Nolly Eustado suffored the dreaded sonhomore slump with the underwhelming sales of 2003's "Folklore," despite the album's ingenuity. On her third set. "Loose." the eclectic singer offers a more varied mix of pop, hip-hop and Latin, showcasing not only her own devierity but that of chief producer Timbaland as well. While "No Hay Iqual" and "Te Busque" featuring Juanes tan into Eustado's Portuguese roots cuts like "Afraid" featuring Attitude preserve her folkey charm. The techno-non anneal of steady airplay and a spotlight in a Verizon

the Timbaland-assisted lead single "Promiscuous" has granted the song commercial, while tracks like "Showtime and "Wait for You" let Furtado's warm vocals prevail over less-adorned production. Elsewhere, she extorts Gwen Stefani's '80s vibe and schoolgirl chants ("Maneater," "Do It"), making "Loose" a welcome exercise in versatility.-CH



KEANE Under the Iron Sea Producers: Andy Green, Keane Release Date: June 20 For all the lavish praise that guitarless U.K. trio

Keane garnered for its ultra-poppy debut, "Hopes and Fears," a subsequent backlash reproached the very elements that made the hand a star: too easy a flow with its graciously accessible melodies. Keane does

take more chances on "Under the Iron Sea," with first single "Is It Any Wonder?" churning keyboards into a blackwater termami that at least sounds like electric quitare. Eleguhere Tom Chaplin's touchy-feely vocals contrast between a-ha and Sting, maintaining an aural air of placidity, even as keyboards give tempo to lyrics that reflect discontent and searching. Closer "The Frog Prince" (with its autobiographically torn theme of "feed your people or lose your throne") is exceptional, as are the pounding "Atlantic" and downright bubbly "Crystal Ball," An album to return to again and again, whose denth grows with every spin.—CT



IOAN SEBASTIAN Mác Allá del Sol Producer loan Cohartian Murart / Palhoa Release Date: June 13 One of Joan Sebastian's virtues is

his capacity to convince in many regional Mexican genres. Here he returns to banda, which he romanticizes by virtue of his excellent songs. On "Sol," the traditional brassy handa sound takes a tropical turn while "La Medicina" is a more traditional huanango Sehastian stretches handa's boundaries on "En La Banca," where the trombones interact with piano and strings for a sound that straddles two completely different genres. Despite the experimentation, "Mas Allá del Sol" is very decidedly a banda album designed for a specific audience. Those who prefer Sebastian in a different genre will enjoy bonus track "Eso v Mas." where he sings simply with his quitar, highlighting the voice and melodic flair that make him one of Latin music's most aifted singer/songwriters -LC

## ALBUMS

#### RAR DONELL JONES (I) Journey of a Gemini Producers: various

/ aFare Delegge Date: 5mg 20 Musically, Donell Jones is that humble, standup guy who's always overshadowed by the

superstar bad boys (Usher, R. Kelly). His fourth album, "Journey of a Gemini." continues down that familiar path with soulful cuts that favor tasteful insight over tacky truisms For lones it's all about getting things right particularly in love ("Special Girl." "My Apology"), though he strays from relationship issues in "Cry" a polgnant commentary about the sad state of American ghettos. As with his first two singles, "Better Start Talking" featuring Jermaine Dupri and "I'm Gonna Be," his wavering tenor conveys the precise amount of urgency Even the cliched tracks ("Ohb Na Na " "Feelin I I") sound refreshing. Some faulty production notwithstanding, "Gemini" delivers Jones' muchneeded brand of soothing R&B, which may not give him superstar status but is always in good taste -- CH

#### DIANA ROSS Blue

Producer: Gil Askey Motown Release Date: //me 20

Ross silenced many doubters with her portrayal of jazz icon Billie Holiday in 1972's "Lady Sings the Blues," In it, she ventured beyond the safe confines of smooth R&B/pop, drawing on emotionally nuanced vocals that displayed an unknown affinity for jazz singing. This collection of iazz and pop standards was recorded after the film wranned in late 1971 But when Motown onted to refocus on Ross' pop solo career the set vanished into the vault. Here's hoping it doesn't get lost now amid the plethora of cover albums because this album is one of the tastier testaments to timeless music. Ross intuits Holiday's relaxed interpretive approach but makes it her own on such songs as "What a Diff'rence

a Day Makes" and alternate

versions of several "Lady" soundtrack cuts including "You've Changed." Stick around for the bonus tracks. most notably "Easy Lindag "-GM SMOKEN DOBINSON (2)

Timeless Love Broducers: unclose New Door/UMF Release Date: June 20 Count Robinson among the batch of singers from R&B and pop's 60s/70s hevday to jump on the standards handwagen On this outling he undates jazz, big band and traditional non conge culied from the '20e '30e and '40s. There's no denying Robinson's singing talent, However, "Timeless Love" is too often hampered by the choice of material. Robinson's version of "Take Me to the Moon" Inadvertently pales next to Quincy Jones' and Frank Sinatra's impeccable renditions A melding of the Sammy Cahn and Jule Styne classic "Time After Time" with Cyndi Lauper's similarly titled 1984 pop hit also misses the mark. But Robinson gets back on track with "You Go to My Head," "More Than You Know" and "Night and Day" and also undates his own "I I ove Your Face. which debuted on his 1992

## Everything."-GM

FRANK BLACK (3) Fastman/Ralderman Producer: Jon Tiven Back Porch Release Date: June 20

album, "Double Good

There's no other in the wide world of rock like Frank Black, whose undying creative output is a constant source of amazement to fans and confusion to outsiders. His latest salvo, "Fastman/ Daiderman " is his 11th solo album since leaving the Pixies in 1993. It's also a double-disc. 27-song compendium of mostly refined Americana, albeit filtered through Black's uniquely cockeyed worldview. Recorded in between tours with the reformed Pixles, the project features a hodgepodge of quests including Levon Helm Al Kooner and Steve

Cropper, Throughout, Black sounds just as comfortable and confident cutting backporch versions of Irish folk classics ("Dirty Old Town") cultry New Orleans swamp. rock ("Dog Sleep") and oldtimey country send-offs ("Sad Man's Song") as he did bridging the gap from underground punk to

grunge in the late '80s.-TC

#### FIELD MOB

Light Poles and Pine Trees Producers various Disturbing The Peace/Geffen Delease Date: fune 20 Northern artists .... complained that trite

Southern songs have topped the charts at their expense. Fortunately, Field Mob offers something different with "Light Poles and Pine Trees." The group's first album on Ludacris' Disturbing Tha Peace label does have the obligatory strip track ("Rahy Bend Over") regional shout-out "Area Code 229" and an ode to their rides ("My Wheels"). But "Poles" gets interesting when lyricists Shawn Jay and Smoke share a piece of themselves. On "Blacker the Berry," Smoke talks about society's color complex and always being the darkest kid in the room over a slice of 2Pac's "Keen Ya Head Up." Elsewhere, "At the Park" is a mellow barbecue track with rolling quitars and a catchy chorus. While Smoke and Shawn Jay aren't the rebirth of OutKast, the pair does give the South a solid

#### redemption -HC Terror Squad Presents Listennn . . . The Album! Producers: various Koch

chance at lyrical

Release Date: June 6 D I albums are often either mark-ups of the D I's friends atop tepid beats or saucy compilations offering a snapshot of hip-hop at that moment, DJ Khaled's "Listennn" is thankfully the latter. "Holla at Me," the Cool & Dre-produced posse cut featuring Lil' Wayne, Paul Wall, Pitbull, Rick Ross and Fat Joe, is aiready heating up Billboard's R&B/hip-hop charts Meanwhile "Grammy

#### SINGES -



REYONCÉ FEATURING JAY-Z Déjà Vu (4:02) Producers: Rodney Jerkins, Beyoncé Writers R Knowles S Carter P terkins K. Price, Makeba. D Thomas

Columbia

Wonder if anyone will play the new Beyoncé? Deuchal It's a safe hat that "Dáib \\" which was leaked online and then digitally zapped to radio June 17 is destined to be a summer 2006 mainstay. Radiating with enough heat (and hype) to make July seem chilly by comparison, the hip-hop chugger is readily identifiable as pop/R&B's reigning songstress, with a notably loose vocal, fluffed harmonies, a novel horn section and a chorus that adheres to the memory bank in a shake. Downside: Jay-Z's superfluous rap. But no matter. This is an event record destined to garner Beyoncé's upcoming sophomore set "B'Day" a monster opening. And our guess: This is just a warm-up, with the biggest hest singles yet to come -- CT



DIXIE CHICKS Voice Inside My Head (4:16) Producer: Rick Rubin Writers: E. Robison. M. Maguire, N. Maines, L. Perry, D. Wilson Publishers: various Columbia

With the publicity conundrum surrounding previous single "Not Ready to Make Nice" now an established part of folklore, the Divis Chicks annear ready to get hack to business at country radio. The rootsy "Voice Inside My Head" is a fine reminder of why the tric stormed the format a decade ago: It's mournful, instrumentally acute. masterfully melodic and oozes pure country-not to mention Natalie Maines' firestorm of a vocal, breathtaking, as always, in its depth and feeling. Of course, the questions remain: Will country remove its head from its behind and get on with showcasing the best music in the offing? And if it does, will listeners put down their flags and allow themselves to be entertained? Sadly an impossible call -- CT











Family" showcases Kanye Giantslayer/BNA West and Consequence's Release Date: June 13 solid rhymes while John Legend croops in the background "Born N Raised" featuring Trick Daddy Dithull and Poss has the catchy, screwed-up hook and organ duet that's made the Runners popular. A solid summer compilation, featuring almost every hot contemporary rapper and even a few subterranean ones -HC

#### JAZZ REGINA CARTER

I'll Be Seeing You: A Sentimental Journey Producer: John Clayton Release Date: June 13

Too often sentimentality equals saccharine especially when an album's reportoire comprises vestervear standards However lazz violin phenom Regina Carter avoids mawkish missteps on "I'll Be Seeing You," an energetic and heartfelt homage to her late mother Grace featuring her favorite songs. Uptempo romps include "Little Brown Jug" with the fiery hothouse fiddler leading the way with a band that includes arranger Gil Goldstein on accordion. Vocal guests include Carla Cook and Dee Dee Bridgewater, with the latter buoying into scat action on "Bei Mir Bist Du Shoen." In addition to the spirited swings, Carter mourns on such guieter tunes as her original "How

#### sublime sentiment.-DO COUNTRY **BLAINE LARSEN** Rockin' You Tonight

Producers: Tim Johnson, Rory Lee Feek

Ruth Felt" and the classic

"I'll Be Seeing You" that

ends the collection with

There's little as exciting as watching a hudding talent blossom into full-bloom. On his second outing Larson 20 gives short shrift to the sophomore iinx with a truly terrific piece of work. In a country-as-can-be baritone, he displays insight into his material far beyond his years and complete control of whatever he touches Picking standouts is tough on an album only a couple of songs short of batting a thousand, Larsen aces everything from hallads to breezy midtempos and rockers with a perfect grasp of humor and irony ("No Woman," "I Don't Wanna Work That Hard"), standby-my-woman testimonies ("Spoken Like a Man," "I'm in Love With a Married Woman") spirituality ("At the Gate") and even social consciousness ("Someone Is Me"). Not bad at all for a kid who surely is still just

### warming up.-GE

POP BRIAN STOKES MITCHELL (4) Brian Stokes Mitchell Producer: Brian Stokes Mitchell

Playbill/Sony Legacy Release Date: June 6 Brian Stokes Mitchell is the Great White Way's Great White Hope: an ethnically mixed, movie-quality leading man with a beavenly baritone a performer with enough appeal to make a new generation love theater. So his self-titled debut album was a logical first release for the newly formed Diaybill Records. The track listing reads like a Broadway best-of with some American standards thrown in for fun. But Stokes, who also arranged the traditional way Highdrama stage anthem \*Being Alive" is slow and dreamy with a Spanish quitar solo: another Stephen Sondheim standard "Another Hundred People," is mashed-up with jazz standard "Take the A Train." It's a different take on the same old material by an artist capable of doing it in the expected way. Which, depending on who you ask is either inspiring or disappointing.-KM

doesn't perform them in

#### BLUES INDIGENOUS (5)

legitimate

talent. Very

much in the

and Kenny

Shepherd,

Nanii bas

Chasing the Sun Producers: Steve Fishel. Indigenous Vanguard

Release Date: June 13 Seems like the last time we heard from the Dakotas it was upon the emergence of teenaged blues-rocker Jonny Lang. This time South Dakota is making some noise via Mato Nanji, blues guitarist vocalist and member of the Nakota Tribe Nanii wrote or

co-authored all but one of the 10 tracks on this bluesrock CD, and the guy is a

ADDITIONAL Mr. Lif, "Mo' Mega" mode of Lang Mojave 3, "Puzzies Like You" (640) Sound Team, "Movie Monster" arrived with a

mean axe in hand and a genuine knack for rugged electric blues. "Chasing the Sun" opens with "Runaway." showcasing Nanii's strong voice and fluid guitar For something a little crunchier, check out "The Way You Shake," particularly Nanji's appropriately nasty lead riffs.-PVV

#### TEGEND & GREDING EDITED BY JONATHAN COHEN (ALBUMS) AND CRITICS' CHOICE \*: A new release, regardless of chart

most of the 12 songs,

CONTRIBUTORS: Troy Carpenter, Leile Cobo, Hillary Crosley, Gordon Ely, Clover Hope, Kern Mason, Gai Mitchell, Dan Qualiette, Sven Philipp, Chuck Taylor, Christa I. Titus, Philip Van Vieck

PICK >: A new release predicted to hit the too half of

tial, highly recommended for musical ment.

States are eligible. Send album review copies to Jonathan Cohan and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway. Sixth Floor New York NY 10003) or to the writers

# FRANKLIAN SINGLES SINGLES SINGLES SINGLES

Producer: Jacknife Lee Writers: G. Lightbody, Snow Patrol Publisher: Rig Life Interscone

Rock fans may find album a disappointing move toward anthemic nowerpop, but if there's one track on "Eves Open" that should not be missed, it's this one "Chasing Cars" is a catchy, colossal ballad that succeeds without any fireworks. Giving his dreamy, unhurried best frontman Garyl ighthody croops a plain beautiful melody over sparse quitars whose everbuilding crescendo creates a warm, hypnotic, harddriving pulse. "Let's waste time/Chasing cars/Around our heads," he sings as his band balances arena grandeur with an intimate, less-is-more vibe. This quiet hombastic song already nushed buttons during the season finale of ABC's "Grev's Anatomy": now it's building strong airplay and is poised to

KELIS Bossy (4:36) Producer: not listed Writers: K. Rogers. S. Crawford, T. Shaw. c Garrett

break at top 40.-SP

The eccentric "Bossy" is another testament to individuality from the memorable Kelis of "Milkshake" notoriety. In this lead cut from her upcoming fourth album, "Kelis Was Here" the radical songstress reiterates her refusal to concede to pop standards, going as far as to applaud her own trailblazing musical efforts ("I"m the first girl to scream on the track/I switched up the beat of the drum"). While the song's staccato keys and percussion-heavy production are hard on the ears, Kelis spices things up with sensuous vocals and defiant lyrics. "Bossy bardly matches the

table -CH

catchiness of "Milkshake" still her calling card, but despite an overload of instrumentation (and Too Short's unnecessary verse). Kells always brings something novel to the

STONE SOUR Through Producer: Nick Raskulinecz Writers: various Publishers: EMI April Music/ Stone Sour Music (ASCAP)

Roadrunner Records In October 2002 Stone Sour struck multiformat "Bother." The gloomy ballad surprised many because the group includes members of Slipknot, an extreme metal band whose music will neve similarly grace adult top 40's airwaves. "Through Glass continues Stone Sour's melodic tradition with another slow-hurner but this time it's untempo and steered in a pop direction. Singer Corey Taylor leads the song through an extended intro of spare acoustic guitar that quickly builds into a jangling rock crescendo. Like "Bother," this tune is rapidly taking off at radio-no matter that it has been nearly four years since Stone Sour's last album, Expect "Through Glass" to repeat history and round all format bases -CLT JOAN JETT A.C.D.C.

### (3:20)

Producer: Kenny Laguna Writers: Chinn, Chapman Dublisher not listed Blackheart The long-lived Joan Jett, whose '80s

signature "I Love Bock'n'Boll" blared from every radio in the world way back in 1982, returns after a decade's absence sounding like she's still digging her scene. "A.C.D.C." is a playful, gender-bending "is she or isn't she" fist-waving anthem about a woman who's got "girls all over the world/She got men every now and then/But she can't make up her mind. Produced by longtime collaborator Kenny Laguna. this song is a summer window-rolling singalong with enough brass to convince a new generation while sending original fans into Jett overdrive. A perfect rock diamond in the rough-laugh-out-loud fun and crispy fresh. One of many gems from the fulllength "Sinner."-C7

#### BRANDY MOSS-SCOTT Lollipop (3:16) Producer: Brandy Moss-

Scott

Dublisher: not listed Heavenly Tunes/Fontana Goofball pop is due for a comeback in the United States-after all, things have been all too serious and bardcore on radio for the greater part of the decade Brandy Moss-Scott's "Lollipop" is as good a bid for airplay as Cascada's recent top 10, "Everytime We Touch," with this song's irresistible singalong hook "Lickety split, I think he's it" and all its innuendo that doesn't need much more explanation. The song's remixes carry it home. particularly the Josh Harris Miami Freedom radio edit and even bubblier Davidson Osnina radio edit. It takes one listen to get what "Lollipop" is about, and while Moss-Scott may not be the next Celine Dion, she does deserve props for original producer/songwriter credits. Worth a listen as the beach beats up and ton 40 (honofully) realizes that a little fun will brighten a lot more days than one more hip-hop retread.--C7

Writer: R. Moss-Scott

#### NEW & NOTEWORTHY CORINNE BAILEY RAE Put

Your Records On (3:36) Producers: Steve Chrisanthou, Jimmy Hogarth Writers: C. Bailey Rae. I Back & Chrisanthou Dublishers: Global Tulent/ Good Granus Capitol

"Put Your Records On" has already propelled Corrine Bailey Rae to U.K. stardom, thanks to her debut sona's cool loungs groove and neo-soul imprint: Think Des'ree meets Erykah Badu, Sparse acoustic production furthers a feel-good live vibe-like the entertainment you hired for your summer garden brunch. As appealing as it is, "Records" could be too avante-garde for U.S. radio: The pop airwaves are still loosening their grip on all things hiphop, while R&B has yet to fully re-embrace the soul that nut it on the man. That makes this track a tough sell here but there is hone among the many newmedia resources that consumers are clamoring toward, à la Yahoo, AOL and iTunes. Capitol's work is cut out for it, but it has solid

goods to build upon.-CT

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GUFFAWS







### AFI Keeps Rock Hot: New Menu For Video Charts

oldie comes to mind, as the arrival of AFI's new album keeps rock steady on The Billhoard 200

With the band's \*Decemberunderground\* moving a career-best Nielsen SoundScan week of 182,000 pieces, four of the last five No. 1 albums on the big chart have been rock sets. AFI halts



the two-week streak for Dixie Chicks' "Taking the Long Way" and follows recent bell ringers from rock bands Gods-

mack, Tool and Red Hot Chili Peppers. AFI's second Interscope-distributed album follows the pattern labels hope for when they sign a rock band; build a healthy following during a long chart run, then mount an even larger splash the next time around

Its first album in Interscope's fam-

ily bowed at No. 5 on The Billhoard 200. with 96.000 copies, almost half the new album's opener, "Sing the Sorrow" has sold 1.1 million copies since its March 2003 release, 825,000 of those in the 51 weeks it spent on The Billboard 200.

BUSTA MOVES: While rock shows heat in these warm months, ran remains hot, too, proved by rookie Yung loc's start at No. 3 on The Billboard 200. followed by veteran Ice Cube at No. 4.

Another seasoned rapper, Busta Rhymes, will make a bigger splash next issue. Chains' first-day sales project an opening week of 210,000 copies, which would mark his hest cales much since 1999-and a solid bet for his first No. 1 on the big chart.

NEW VIEW: With this issue. Rill. board shuffles its deck of home video charte Prime in this overhaul is a new methodology for Top DVD Sales and a

new chart devoted to TV-related titles. The latter now ranks titles by aggregate sales of the various versions that are available, rather than senarating sales of wide screen and pan-and-scan versions, special editions or Universal Madia Diec valences This new chart view comes from

Nielsen VideoScan, the source for most of Billboard's video sales charts since December 1998. (Nielsen SoundScan compiles Top Music Videos.) The chart option that Billboard previously printed, which tracks a title's different versions as separate entries, remains available to Video-Scan subscribers

New to our pages is Top TV DVD Sales, recognizing a significant growth category. The 25-position chart runs in the space Top VHS Sales previously occunied: the VHS chart continues to anpear weekly on billboard biz.

Two specialty video charts on billboard biz also get overhauled, as Top Kid Video and Health & Fitness convert to DVD sales. Those were the last categories where VHS sales were significant, but DVD now rules all genres

The switch to DVD causes significant changes on Kid Video and Health & Fitness, as many of those categories' top sellers were never released on VHS. Changes rendered by the new math on Top DVD Sales are more subtle, although it already makes an impact at No. 1.

New entry "Date Movie" replaces 'High School Musical" in the top slot. but the latter would have prevailed had sales for four different "Date Movie" versions not been combined Widescreen versions have been the

dominant force on the chart. Of the 67 titles that were No. 1 on Ton DVD Sales from the start of 2005 through last week, only four of them were pan-andscan aditions

Three of those 67 No. 1s were TV-related titles, the most recent being the aforementioned Disney Channel movie "High School Musical," which now becomes the first title to ton Billboard's new TV DVD chart

Chart histories for those two lists will be linked with those of their VHS-based predecessors in Billhoard's chart archives, just as our history for Top DVD Sales will be linked to that of the chart's prior methodology. Veteran chart manager Anthony

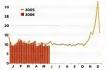
Colombo picks up supervision of Billboard's video lists, taking the reins from Patrick McGowan, who recently exited to relocate to San Diego. Based in New York, Colombo also

manages Billboard Information Group's rock and ringtone charts, while overseeing recap charts for all Billboard spotlights, including the 200plus lists prepared for our Year in Music issue.

#### Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

Thir Wash 69,000 10,823,000 OVERALL UNIT SALES Last Week 9.291,000 61,000 10,820,000 2.7% 17.15 0.0% 11036000 83000 6244000 -13.5% -16.9% 73.3% Weekly Album Sales

240.604.000 241.239.000 Dinital Tracks 139 870 000 247 829 000 Store Singles 2,002,000 1,480,000 -26.1% 391.476.000 490.527.000 25.3% 263.591,000 266,000,900 0.9%



DIGITAL TRACKS SALES os \_\_\_\_\_139.9 million SALES BY ALBUM FORMAT 242.017.000 227.215.000 -61% 5,657,000 12,956,000 129.0%

1,383,000 632,000 -54.3% 547.000

415 0 000 - 24 1%

For week ending June 11, 2006. Figures are rounded.

Comprised from a nutronal pample of retail story and ricks.

Nielson

Year-To-Date Album

Sales By Store Type

# THE Billocard 200.

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0	H			YUNG JOC New Joc City	1		With his first		43.47	ď	TAKING BACK SUNDAY Louder Now
ŏ		_		ICE CUBE Laugh Now, Cry Later	٠	ŧ.	atudio set in	54	40 61	Ė	THE ALL-AMERICAN REJECTS Move Along
•	_	2	Ä	SOUNDTRACK High School Musical		3	six years, rapping actor	-	55 53		MICHAEL BUBLE BY The B
		5		RED HOT CHILI PEPPERS Stadium Arcadium		÷	debuts with 144,000 sold	0	62 51	H	MICHAEL BOLTON Botton Swings Sinstra: The Second Time Around
ò	ŕ	_		SOUNDTRACK		÷	and a No. 2	57	59 69		DIERKS BENTLEY
	4			BASCAL FLATTS		릙	bow on Top R&B/Hip-Hop	50	51 52	Ë	LITTLE BIG TOWN The Road To Here
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29	20	22		TOBY KEITH White Trash With Money		2	67% gain.	79	72 75	116	GUNS N° ROSES GUIS N° ROSES Greatest Hille   Greatest Hille
30	25	34		THE FRAY (PRINCEPLE MANY MODES (1) edg. How To Save A Life	•	28	_	80	42 16	1	DEF LEPPARD  BLOSCOV MEMICAND DISSIDUARI (43 BG)  Yeah?
31	19	15		NICK LACHEY Whate Left Of Me	•	2	Same of the last	81	82 86	67	#IL COLOR MINICALES AND BESSES UNIT (13 BIG)  ANCK JOHNSON  JULY, CHAN THE PROFESSAL REPOSICE SERVAY* LIMIS (13 BIG)  IN Between Dreame  France Colors of the Color of the Col
32	25	42		NE-YO In My Own Words	٥	1	Cural	82	75 81	27	EMINEM  SHADY AND ROUGH BOOKER BOTTERCOM ISS RES.  Curtein Call: The Hite
33	28	27		BRUCE SPRINGSTEEN We Shell Overcome: The Seeger Sessions		3	~	83	65 44	4	HOOBASTANK Every Man For Himself
0	40	60		BLUE OCTOBER Fored		21	THE WATER	84	73 82		CHRIS BROWN Chris Brown
-	22	17	H	PEARL JAM Pearl Jam			At No. 7, the "Care"	-	27 80	H	FALL OUT BOY  FAUL OUT BOY  From Under The Cork Tree
~		14	H	THE WINDOWS			soundtrack is	80	79 81	-	ELEVI DE PROMISSION AND SOLISON SOLISON (13 88)
-	38			MT TIMOTALL			the first from a Picar film to	-	60 to	100	DEM FRANCHIZE BOYZ On Top Of Our Game
37	**	25	Η	DANIEL POWTER Daniel Powder		7	mach thu top 10 (68,000).		74 71	-	TRACE ADKINS Songs About Me
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44	34	28		THE RACONTEURS Broken Boy Soldiere		7	Duo sees its	0	HEW	1	ZERO 7 CUTWATE DELEMMA MEANING 82393 AG (15-88) The Gerden
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15		44 BADIS KONDON 129 TITLIN MAND 139 MATERIAN	155 KENAP RD 31 126	SUCARLANO	83, 197	2007/2004	### ##################################

# HOT 100 Billboard



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1	1	9	13	HEPS DON'T LIE Shaware Featuring Wyclef Jean to the Committee of the Commi	
0	3	3	4	PROMISCUOUS Nelly Furtado Featuring Timbaland	
0	4	24	11	SAFEST IT'S GOIN DOWN Yung Joe SAFEST WITH HER HOSEN CHOSEN GO RECOVERS BOY SOUTH RELIGIOUS	
4	2	1	11	RIDIN Chamiltionaira Featuring Krayzia Bone   Chamiltionaira Featuring Krayzia Bone   Chamiltion   Chamiltion   Chamilton   Ch	
5	5	2		BAD DAY Daniel Powter unicon in powieti e wasses secs	3
6	6	4		WHERE'D YOU GO Fort Minor Featuring Holly Brook U Security M Seasons Section MARKET BOOK	
0		12		UNFAITHFUL Rhanna Steinburg of Smith TE REPRESENTED STREETS   STREETS OF SMITH STREETS OF STREETS O	
ŏ		6		ME & U  Cases  Figure A LEGICE  OP MET SELECTION BOX BOWNERS  OP MET SELECTION BOWNE	
ŏ	11			SNAP YO FINGERS Lil Jon Feetung E-40 & Sean Paul Of The YoungBloods	
ĕ	12	11		DANI CALIFORNIA Red Hot Chill Pappers	
11	7	5		RIPUSEN (A MEDICALIZA JARUSCHATTE C SWITTE)	
12	13	10			B
	-		W	M NOW A JOHNSON IT SLACE JAMES @ THE SO WHAT Field Mob Featuring Clare	-
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14	10	7		TO A POLICE OF A PRODUCT OF MARSONALL REPORTED.	83
0	26	35		CRAZY DIMEN MOUSE IN BURGON TCALLARING REVERBERG REVERBERG  OP CONTROL NAME OF TOWNS OF THE PROPERTY OF THE PR	
16	15	16		GIMME THAT Chris Brown Featuring LII' Wayna LIVER'S CARRETT GS STORCES CARRETT)  Chris Brown Featuring LII' Wayna  60 .rel Towara	
17	18	17		UNWRITTEN Natasha Bedrigfield # Notestation of the state	6
18	16	18		WHAT'S LEFT OF ME NICK Lackey EXERCISE MILKERY SCATES CHARGOL ROSENS) 8 JUNE 20012	
0	BET DE	poor Sil	1	AIN'T NO OTHER MAN CHIEFLE MAN CHIEFLE MARRIER DOQUARDLE M ROADLE MARRIER & ROADLE & R	
20	20	19		SAVIN' ME Nickelback NISH I MOKE ARCICER MCKELBACKS  6 ROLLYSTAN I MOKE ARCICER  6 ROLLYSTAN I MOKE ARCICER  7 ROL	П
0	27	37		BUTTONS The Pussyont Dolle Featuring Snoop Dogg	
ě	25	31		I WRITE SINS NOT TRAGEDIES Paried At The Disco	
23	21	21		MOVE ALONG The All-American Rejects	
0	41	81			
ĕ	50			LIFE IS A HIGHWAY Rescal Flatts	
-	19	15		MS. NEW BOOTY Bubbs Spanxxx Featuring Ying Yang Twins & Mr. Coll Paris of Cruzax is 9795 MG2003919 (1900 AM)	
20				BLACK HORSE & THE CHERRY TREE KT Turntell	
27	-	20		WHAT YOU KNOW TI.	
26	17	-			
0	38	45		DINTO CHEESE JENNO NI KING RIDCHARD J WILLIAMS S PARSEPHO	
0	31	30	60	S. CANALCRO S. GUARRETT H. ROGERS S. CRAWFORD T.A. SHAWLE GARRETT)	
31	24	23	P	WALK AWAY R DA EN C REGULATUR E ELOQUARDE (C RESTRADUCE MADA & DISCURSOR & CLAREGOS)  (C) PORCAS OF CARROST	
32	23	22		YOU'RE BEAUTIFUL James Blunt TROTHROCK (JI SI HATE SKARSKA A SHOST) & CUSTARS ALLANDO.	8
33	32	33		WHY YOU WANNA TJ.	
0	38	48		TORN LaToya TERROP (TR BELL LEPSTEIN TERROPO YOUNG LEGICALTS)  GO CARROL	
0	34	38		SUMMERTIME Kenny Chesney  E CANAN K CHECKLY JE MCENNAL C MINEMANO. P 200.	
36	33	38		ENOUGH CRYIN  8.494 ht 38 H 38 H 58 H 58 H 58 H 58 H 58 H 58 H	
37	29	26		WHEN YOU'RE MAD Ne-Yo	
38	39	25		LEAN WIT IT, ROCK WIT IT Dem Franchiza Boyz Feat. Lit Peanut & Charley Part vi ap accide a method wall intend selected model and accident model of the acc	
39	36	34		WHO SAYS YOU CAN'T GO HOME Bon Jow J SAMBON J SON JOW G SAMBON J S	
40	28	28		BE WITHOUT YOU Mary J. Blige 9 Mary J. Blige 9 Strick 9 Strick	
41	35	32		EVERYTIME WE TOUGH Cascada	8
42	37	29		MACHINE   PROSPECT	
0	42	40		WHEN THE STARS GO BLUE Tim McGraw	
3		98		I LOVE MY B**** Busta Phymes Festuring will Lam & Kells	
•		42		#EL FAM IT SMIT to ACRIMS C NAMES ()  GETTIN SOME  Shawman  State as are, regard a power opposite 2000AN)  Getting are to the control opposite and	
45		-		EXT. IN SET. I FOUR TA SHAWER GOODS S. JORDAN)  DJ PLAY A LOVE SONG  Jamie Foxx Featuring Twiste	
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0	50	50			Đ
0	51	59		DOING TOO MUCH Pauls DeAnda Featuring Baby Bash H REST IN REST & SHART A NOA POLANDA) PAULS DEANDA PAINTA NOA POLANDA	
40		39		NOT READY TO MAKE NICE Disse Chicks R TUBN JE # SECON M MALCHEL N MATES D MELSON: © COLUMBA	
50	40	55		DON'T FORGET TO REMEMBER ME Carrie Underwood  BARKENT OF MAIN A CONTROL OF MAINTAINS TO BRANCH OF MAINTAINS TO BRA	
9	57	63		THE WORLD Brad Paintag    Page 1   Page	
0	61	72		U AND DAT  J SMITH O STREETS JA SMITH A BALLTYFRAMER BURNINSS   E-40 Featuring T-Pain & Kandi Girl  GOS ON TITSMERPPISS	

	= 2	THE PERSON	TITLE	
		56 60	PRODUCER (SONGWRITER) HATE ME	Blue 4
A	57		A NAME OF PRESTON AND PROPERTY OF THE PROPERTY	G URLENIA
		44 27	COO. A DISC JA. DYCHS M. VALENZANO J. SOLUMBR. J. JENKINS PHE. ME. AND MY GANG	RTTG St(LIA) 00 H)
E	-	60 82	D HEITFRASCAL FLATTS AS STEELE T MULLIPS A STONE	0.199
4/2	0	NOW	HOLLA AT ME DJ Khaled Fest, Lil Wayne, F	Bull Wall, Fall Joe, HICK Hose (
lituri ou	60	55 57	THE ADVENTURE	Angels And A
as been re- ded and re-	61	54 53	SOMETHING'S GOTTA GIVE	LeAns @ Ann
orked with	0	68 97	WHEN YOU GONNA (GIVE IT UP TO ME)	Sean Paul Fest. Keysh
ded vocals. Cole. To	0	72 79	A LITTLE TOO LATE INCOME WHITE CHARITIES EMERGED DILLDRY	Tot en services
included	84	63 45	LET U GO	Ashley Parke
io Uo	0	67 73	EVERY TIME I HEAR YOUR NAME	
ndtrack.	-	64 67	J STIELE IX ANDERSON THANNINGGE J STEELE)	ANSTAN     Bic     SUR-N-SLIDE DE F
(2)	67	65 68	THE FEMOLERS OF ROBERTS A HARR J JACKSON)  LEAVE THE PIECES	The W
-			MAKEDAMNSURE	MAYERICK WARREN BROS MASHA     Teking Back:
ALC: N	0	74 78	ETILANTINE (NAMES SACK STREW)	G 4110
	69	62 58	MINNOCK LI FILEN Y MICRENE RI CLANISONI	Jason Ø shi
returns	20	75 78	STAY WITH YOU GENERATED	Goo Go
ргачісм с from	0	73 74	SIZE MATTERS (SOMEDAY)	Joe I
erring and	0	MEN B	SINGLE SAPPLEA FRAMPICK WALKES IN BEOTERFELD'S EXPERTA FE	Notasha Bed
and m	73	66 54	GIRL NEXT DOOR MIGGETTS (NEW YORKS PROCESS AND A MORNON O COCOMM	Save
ld."	2	78 89	IF YOU'RE DOING THROUGH HELL (BEFORE THE D	
st ed chart	75	58 49	GIRL	Pi
is two	2	93 71	SPEEZ IPPLINTON E RECORDS  CHASING CARS	© SMINAHOUSE/ISYLIM Snow © POUTOR ALM IN
rers ago "Roses."				● POCTOS ANIM
	0	25.0	KICK PUSH	me.contownconstructs @ IN
irplay 24	0	70 - 1	PLE SOUNDTRACK (W.JACO)	66 157 8 1576
COST	0	82 90	HOW TO SAVE A LIFE MICHAEL JOHNSON HISCAGE J RINGS	Ti
rs, sales	0	78 84	LIFE AIN'T ALWAYS BEAUTIFUL M #PIGHS ALL RESCONMENT LUMBS	Gar @ MCA P
ly	81	89 68	THE REAL THING MERCHANIN IN COMMARCIAL PROCERNISES	
sono's	82	71 70	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MOR	E TOUCH ME Full C © FUELED BY ASMINUELA
path. s 33-12	0	90 -	SHOULDER LEAN	Young Dro Feetu
t	0	81 94	CRAZY BITCH	Buci
Songs 30 sold).	0	83 91	STEADY, AS SHE GOES	The Back
	0	84 95	BRING IT ON HOME	Little Bi
on			RIDIN' RIMS	Dem Eranchia
Billboard	87	80 92	ANIMAL I HAVE BECOME	Three Days
ice ends a	0	95 - 2	CANT LET GO	
ar Hot	600	63 94	M BATSON IN HAMINGTON M BATSON:	Anthony H
return	0	SEA.	DOWN HAMED NAMES OF GROUP & VASSOCEZ, FREVES)	Rakm I e Historyths
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P 45	0	25.00 M	WHY WE THUGS S STORCH ID JACKSON S STORCHS	e reach n
	93	52 43	WANTED DEAD OR ALIVE 0 BRINGE 13 BOX (DOS 9 SEMBORS)	Chris Di
	94	92 99	I GOT YOU C MORGAN PO CONTELL TOWERS:	Craig !
	0	98 -	I CAN'T UNLOVE YOU	Kenny © CAPITOL IN
<b>CALLED</b>	0	HTV	CROWDED	Jeannie Ortega Festuring P
S	97	60 86	GOOD LUCK CHARM	Jagge
mes reg	100	_	SEXY LOVE	
n star's nd foray	0	SEW S	STANSATE IS SMITH TE HERMANSER IN PRECERNISERS	e ctt a
e Hot	0	227	ALO L'ANDRON AN O L'ANDRON E FIND!	<b>9</b> YI
	100	100 E	HIGH TROTHROCK OF BUNKER ROSS)	Jeme © custina

AGUILERA NAILS CAREER-BEST BOW
Christina Aguilera enters The Bill
Pop 100 Airplay in just its second week.

board Hot 100 at a lofty No. 19 with "Ain't No Other Man," shattering her prior best start of No. 50 with "I Turn to You" in April 2000.

to You" in April 2000.

The song makes a strong debut on
Hot Digital Songs at No. 15 (37,000
downloads), and is already No. 18 on

Diarks Bantiay



On Billboard Radio Monitor's Mainstream Top 40 chart, which uses the same panel as Pop 100 Airplay, "Ain't" improves by 1.801 plays. That stands as the third-largest gain by a female solo artist in this decade. "Silvo Pietroluoneo."

ME NEED TITLE

52 57 DON'T CHA

BEEP

SHAKE THAT

UPSIDE DOWN

GETTIN' SOME

PHOTOGRAPH

DANCE, DANCE

STAY WITH YOU

HOLLA AT ME

LET U GO

ĸ

# Billboard HOT 1



GIMME THAT

HELIS FEAT TOO SHI

SHAKE

YOU'RE BEAUTIFUL

EVERYTIME WE TOUCH

WHAT HUBTS THE MOST

LEAN WIT IT, ROCK WIT IT FOR YOU I WILL (CONFIDENCE)

THE NAME TWINS PEAT PETROLL (COLL)

WHY YOU WANNA

SO WHAT

THE ADVENTURE

8 MAKEDAMNSURE MAK

PUMP IT

41 8 SAYI

NOT READY TO MAKE NICE

1	L	A	DULT TOP 40		1		A	DULT ONTEMPORA
Thes	TITLE MALES	WEEE	TITLE MATER IMPRINT PROMOTION LARGE	PRESECT	PES X	177	MESS	TITLE ARTIST (MARRIED ( PROMOTION (ART).)
1	- 1	38	BAD DAY GAMEL POWTER (WARRER BROS )		0	1	24	BAD DAY
0	3	18	SAVIN' ME	1	2	2	44	YOU'RE BEAUTIFUL
0	4	20	BLACK HORSE & THE CHERRY TREE		3	5	35	BECAUSE OF YOU
4	2	27	UNWRITTEN HARRA SEDICHES (CFC)	垃	4	3	51	YOU AND ME
5	5	23	WALK AWAY KELLY CLAMSON JPCA 1996)	廿	9	4	15	UNWRITTEN
0	6	32	OVER MY HEAD (CABLE CAR)	î	6	8	22	SAVE THE LAST DANCE FOR I
0	7	10	STAY WITH YOU GOO GOO GOOLES - WELFACE GROSS )	4	0	7	26	EVER THE SAME
8	8	31	EVER THE SAME	中		8	24	MAKING MEMORIES OF US
0		20	UPSIDE DOWN JECK JORGON GRAINHARE (PROFINGAL REPORTED)	1	9	9	37	LIKE WE NEVER LOVED AT AL
10	10	18	FOR YOU I WILL (CONFIDENCE)		10	10	70	LONELY NO MORE RISE PROMAS (MILLS MAY AND CO.)
0	14	8	DANI CALIFORNIA		0	12	18	WHEN GID YOU FALL ON LOVE WITH
12	11	22	WHO SAYS YOU CAN'T GO HOME	垃	Ø	14	12	WHAT'S LEFT OF ME
0	13	12	THE REAL THING	th	13	11	22	PROSAGLY WOULDN'T SE THIS WAY
14	12	40	YOU'RE BEAUTIFUL	10	O	13	17	ALWAYS ON YOUR SIDE
0	15		HIGH JAMES BUINT (CUSTAND ATLANTIC)		Œ	18	18	WHO SAYS YOU CAN'T GO HO!
0	18		WHAT'S LEFT OF ME		19	15	18	SOME HEARTS CAMPE UNCETWOOD ARISTA RASHALLER
0	17	12	SOS ARAMA (SEPCE) JAM 10 (MG)		0	17	3	DO I MAKE YOU PROUD
0	25	4	CRAZY BRAILS RAMELEY (ODERSOON'S, ANA)	Ŧ	0	19	9	THE REAL THING
O	18	7	HIPS DON'T LIE SHARRA FEST WYCLEF JEAN (EPIC)		· ·	21	4	THE RIDDLE
20	21	5	THE RIDDLE FINE FOR FEMERING (ARREST COLUMNIA)			20	10	FINE FOR FIGHTING - MINARE COLUMNIA.  CRAZY IN LOVE HOSE SPRINGE (CLERK)
21	16	15	JUICY BETTER THAN EZHA : AND (SINS, NZ)		0	23	7	WHAT HURTS THE MOST
0	23	8	MOVE ALONG THE ALL AMERICAN MEASURE (MODIFICATIONS COPY)		22	18		SO LONG SELF
0	24	4	HATE ME BUR OCTORER (LANCESAL MOTORIN)	N	0	24	70	LOVE WILL COME BACK
24	20	14	AFTERGLOW and disservery	th	0	25	4	BLACK HORSE & THE CHERRY TREE
0	28	4	WHERE'D YOU GO		0	25	12	WALK AWAY
								RELLY CLARASON - FCA HMG

?	MOD	ERN	ROCK	

1 10 DANI CALIFORNIA

STEADY AS SHE GOES

RDER

HAVE BECOME

OK 0000 ON THE DANCER OOR

TEMPORARY

THE LAST DANCE FOR ME

BIN YOU FALL ON LOVE WITH ME CRIFFT OF ME

SAYS YOU CAN'T GO HOME



3	2	8	VICARIO 100L (100L 0
0	5	8	MISS MU
8	4	20	HATE ME
0	6	12	THE ADV
000	7	10	ANIMAL I
0	6	7	CRAZY EASTER MAN
9	9	17	I DARE Y
10	10	12	WOMAN
99	13	11	MAKEDA:
Ð	12	12	PARALYZ RICK BUS ER
13	11	15	ARCTIC BOOKS
D	21	3	PEME JAN (2)
D	16	8	CRAZY B
999	74	17	THE KILL
D	17	14	COMING EOM (VIN)
8	20	44	WASTELA
9	19	18	SPEAK EGOSMACE ILD
10	18	16	THE DILY DIFFERD MANO: AT THE DIS
н	15	14	WORLD W
2	24	4	ROOFTOR

HOT DIGITAL SONGS

HIPS DON'T LIE

OIN.

PROMISCUOUS

UNFAITHFUI

WHERE'D YOU GO

DANI CALIFORNIA

LIFE IS A HIGHWAY

ASSET NEXT SELECTION SAG SON AIN'T NO OTHER MAN

SNAP YO FINGERS

TEMPERATURE

MS. NEW BOOTY

MOVE ALONG THE ALL ANDREAS RESIDENCE TO THE BEST LEGET OF ME BEST LEGET OF ME

24 13 SAVIN' ME

WRITE SINS NOT TRAGEDIES

BLACK HORSE & THE CHERRY TREE

MISS MURDER

OVER MY HEAD (CABLE CAR)

DON'T WAIT

## JUN DOD Billhoom

200	06				Ţ,	1	• (• ,
6	6.	. 7	OP 100				-
0	Ç		JP 100				
		BRIDES DIN CHIE	TITLE STIET (MPRICT) PROMOTION LABELS			MISSESSEE CAST	TITLE ARTEST (AMPRICE) ( PROMOTION LIBELY
EX			ATTIST (APPRICT) PROMOTION LABELS	200		X	
1	1	16	HIPS DON'T LIE	•	58	2	I LOVE MY B**** DISTRIBUTION OF MELE ACTIVISATIVES:
0	2	7	PROMISCUOUS MELET FURNACOFEET THROUGHOU (MCS.ET/GEFFER)	52	47	12	A LITTLE LESS SIXTEEN CANDLES, A LITTLE HOPE TOUC FALL OUT BOY ITUELED BY REMEIN ISLAND ISLAND.
0	3	16	RIDIN' OWNEDOWNE PERT WANTER BONE (CHOICEGE) MICTORING	63	53	4	WHY YOU WANNA IX 45TAND HISTIEMALANICS
4	4	11,	WHERE'D YOU GO	6	59	6	CROWDED  JAMES SETESA FEAT PAYSOSE (HOLLYWOOD)
0	8	8	UNFAITHFUL	68	54	5	SUMMERTIME
	5	18	BAD DAY	0	64	4	CHASING CARS
7		20	SOS	57	52	9	THE ADVENTURE
			IT'S COURT POWER				THE REAL THING
0	12	2	IT'S GOIN DOWN THE JOS STANDARD SAY SOUTH ATLANTO TEMPERATURE	58	51	18	WHEN THE STARS GO BLUE
9	7	23	SERN PAGE (NV ATLANTIC)		81	31	TIM MCGRAM (CSTS)
10	10	3	ME & U CASSE LAST SELECTION SAD BOY ATLANTICS	60	49	15	WHEN YOU'RE MAD
11	9	19	OVER MY HEAD (CABLE CAR)	61	70	3	GIVE IT UP TO ME
12	11	16	WHAT'S LEFT OF ME		62	8	MAKEDAMNSURE
13	13	20	MOVE ALONG	6	71	12	HOW TO SAVE A LIFE
0	19	19	THE ALL AMERICAN PERCES (DOGNOUSE INTERSCOPE)  I WRITE SINS NOT TRAGEDIES	0		1	STARS ARE BLIND
				2			GETTIN' SOME
18	14	33	UNWRITTEN BANKSA MISSEPPE SPEC AINT NO OTHER MAN	•	74	8	SO SICK
0	63	2	DIRISTINA AGOSERA -SCA FME)	66	55	27	ME-MB LEET THW/LOTMO!
T	20	9	BUTTONS THE PRESENCE DOLLS FEAT SHOOP DODG -MAIN HITERSCOPE:	67	60	29	GRILLZ  BUT THE HILL BUT BUT ENTRY TO THE UNIVER MITTER
1	17	10	DANI CALIFORNIA MEDIOTORI PEPPERS, ANDREAD DROS;	8	72	9	STAY WITH YOU SEE SEE SEE SEE SEE SEE SEE SEE SEE SE
16	18	18	SAVIN' ME	00	78	2	KICK PUSH UMF FASCO (158 & 15THAT(ANTIC)
0	27	8	CRAZY	70	67	22	UPSIDE DOWN
~			WALK AWAY			-	WANTED DEAD OR ALIVE
21		26	MS. NEW BOOTY	71	43	3	AND SHE SAID
22	15	16	SO WHAT	<b>6</b>	86	6	
23	21	7	FIELD MOD JEST, CLARA (OTP GEFFER)	73	69	3	LEAVE THE PIECES THE WHEREST MALETINGS, PARTIELL OF
0	50	2	LIFE IS A HIGHWAY BASCAL PLATTS (A.S. T. DOUR. P.)	20		1	HOLLA AT ME DU DRILLE (15MON SOLIALNOCH)
0	25	8	SNAP YO FINGERS IA JOHNS CHILDREN FOR OF THE HOLIGIBLESCO (INC. THT)	70	81	3	ME AND MY GANG MAGGE PLATTS (LYRIC STREET)
0	28	10	GIMME THAT CHRIS SHOWN FEAT, U.S. MARNE LITT (2016).	76	75	9	CONTROL MYSELF
27	22	29	EVERYTIME WE TOUCH	77	64	3	ONE
-	38	7	MISS MURDER	78	82	9	SETTLE FOR A SLOWDOWN DEMAS BOATLEY (CAPITEL INACAPITEL)
•			BLACK HORSE & THE CHERRY TREE				DRAS BRATLEY (CAPITE INASMITTE)
29	24	16		79	73	24	I'M N LUV (WIT A STRIPPER) FRANFEST MEE JOHES HONGET MUSH, JING SOMES
30	23	33	YOU'RE BEAUTIFUL JAMES BLOST (EUSTADE) ATLANTICS	0	-	1	WHY WE THUGS KE COST ILLNOW MOST WHENLY
3	31	34	BREATHE (2 AM)	61	83	25	EVER THE SAME
32	34	11	LET U GO ADMENT PROBERT AND EL SELACIONO DISCONDINO MERCAL MOTORNO.	82	77	3	DON'T FORGET TO REMEMBER M CANNO UNDERWOOD - ART'S TA ARROLA ME ANGLE LEE
(3)	37	8	DOING TOO MIICH	0	90	9	
34	29	21	FOR YOU I WILL (CONFIDENCE)	0	88	2	GET TOGETHER
35		21	WHAT YOU KNOW	~	87	2	RIDIN' RIMS
	33		BOSSY	~		-	BEST OF BOTH WORLDS
0	45	8	SELIE FEAT TOO SHORE (JIVE (2005A)	0	89	2	PLEASURAN PROVIDENCE (MARLY DISASY)
37	32	7	SAY I CHRISTINA MILIAN FEAT YOUNG JEEZY (SLAMDIOJING)	•	-	1	MIGHTY "O" GUTKAST (LATACE COMBA)
38	28	27	BE WITHOUT YOU	88	85	7	REMEMBER THE NAME
39	30	7	NOT READY TO MAKE NICE		-	1	U AND DAT
40	40	10	WHAT HURTS THE MOST	90	84	19	STUPID GIRLS
41	44	18	WHO SAYS YOU CAN'T GO HOME	91	79	26	TOUCH IT
		-	SINGLE	-		1	
•	57	5	RATASHA BEDONGFIELD (CFIC)	9			THE WORLD  MAN PARKET LANSINGLED  PARONI CHEEN CHEEN
43	39	22	LEAN WIT IT, ROCK WIT IT DEM PRANCESSE BOYS 190 SO DEF VIDEOR	100	93	5	SNOW (HEY OH) NO HOT ONLI PRIPRING (ALAMAN BROSS)
44	38	12	GIRL MIL ISWISHANDUSE ASYLUMUSTLANTIS SHAKE THAT	94	92	2	HIGH AMES BLANT (CUSTAND-VILLANTIC)
45	41	27	SHAKE THAT (MICOSE (SHAN WITCHMAN NETTRICOPE)	95	94	8	STEADY, AS SHE GOES
0	65	3	DO IT TO IT	0	-	1	GALLERY MANO NAZORZ ANISTA RINGS
47	40	73	RDMPE	07	100	4	I DARE YOU SERECTOR OF STATE O
	-	-	GIRL NEXT DOOR	~	6		ANIMAL I HAVE BECOME
48	43	25	FROM HAR TONETH COST CARREST OF STREET	-		3	THREE BARR GRAPE , and I feet to

40	45	26	BEEP THE PUBLICAT COLLS FERE WILL LAND JAMAGET EPISCOPE	90	78	4	SOUNDTRACK TO YOUR LIFE
0	58	9	HATE ME	100	99	14	THE DRLY DIFFERENCE BETWEEN HARTYROOM AND SUICID PANICY HE THE BRICK DECENTABLE REFLESS BY FAMILY LA
				_	_	_	
Broade	net (	Deta	op Pop singles & tracks, according to mainstream Systems, and sales compiled by Nielsen SoundSi, inc, and Nielsen SoundScan, Inc. All rights resen	an See !	Zwi	Lec	and for rules and explanations. © 2006, VN

P as	OD:	inn.	AIDI	PLAY
A T	or .		MILES	-

MEEK	LAST	BELLAS DA Cort	TITLE MAIST PROMOTER LABELS	PRESECT	Date
1	1	17	HIPS DON'T LIE	廿	0
)	2	11	WHERE D YOU GO FORT MADE MACHINE SHOP MADE I	16	27
9	4	10	RIDIN' CAMALIDRAME CURVERSAL MOTORS		20
4	5	20	SOS SPANA (SEPTET HAMPDING)		3
3	3	20	TEMPERATURE		30
3	8	9	UNFAITHFUL	垃	3
5	7	17	WHAT'S LEFT OF ME	1	32
8	6	15	BAD DAY	th	33
5	9	1	PROMISCUOUS	200	34
0	12	10	ME & U CASSE (AEXT SELECTION/BAD SOYATLANTIC)		
1	10	13	MOVE ALONG THE ALL AMERICAN REJECTS (COSHOLISCINCERSCOPS)	ŵ	36
2	11	31	UNWRITTEN AAASSA BEDNISPELD (PC)	#	37
3	13	16	SAVIN' ME	业	60
0	15	12	OVER MY HEAD (CABLE CAR)		39
6	18	9	SO WHAT THE MOST PLAN CORPORTERS		40
6	14	26	WALK AWAY	th	0
7	20	5	I WRITE SINS NOT TRAGEDIES	4	42
9	30	2	AINT NO OTHER MAN	1	43
6	23	4.	BUTTONS THE PRESENT BOLLS VANIE BY TRESCOPES		44
5	22	6	DOING TOO MUCH		<b>3</b>
,	17	15	MS. NEW BOOTY		40
2	18	28	EVERYTIME WE TOUCH	並	0
3	19	21	BE WITHOUT YOU	-	0
0	26	7	GIMME THAT		49
5	25	12	LET U GO		50

100	100	METHO	TITLE BRIST (MURIAL) PROMOTION LABEL)	¥
	24	4	BREATHE (2 AM)	3
27	21	10	MAL WALL (SWISHAHOUSE ASYLUMIATEANTIC)	î
20	18	×	STARS ARE BLIND	1
	31	6	CROWDED	
30	27	22	YOU'RE BEAUTIFUL	1
0	37	3	GIVE IT UP TO ME	0
32	29	T	SAY I DRIVSTNIA MILINA FEAT YOUNG JOSTY (S) AND YOUNG	ì
33	25	20	FOR YOU I WILL (CONFIDENCE)	
34	32	28	SHAKE THAT	1
•	45	3	SNAP YO FINGERS	
36	39	8	SINGLE MIASM SEDINGFIELD (EPIC)	
37	34	27	SO SICK MERD OUT JAM DUNG	1
0	46	3	BLACK HORSE & THE CHERRY TREE	ï
39	41	7	WHO SAYS YOU CAN'T GO HOME	
40	35	18	THE REAL THING	
4	-	×	CRAZY	
42	33	14	ROMPE MADOY YMMEE ITS CANTELINITIASCOPES	
43	43	25	GIRL NEXT DOOR SAVING JAME   TOLICAN CONT.	1
44	44	7	WHAT YOU KNOW N HERMO HISTORIAL PATER	
0	50	2	TYS GOIN DOWN	
46	40	25	BEEP THE PUBBLISH DOLLD FOR WILLIAM ASSOCIATIONS	ï
0	-	4	AND SHE SAID	
ŏ	12	X	DO IT TO IT ORNER (SHOREF CARTO)	
49	38	6	AUTILE LESS SINTERN CHICLES, ALITTLE MORE TOUCH HE RALL BUT BUT FEST TO BY PLANENTS; AND TOUME!	1
			WHEN YOURS HAD	70

35 16 WHEN YOU'RE MAD

### ☆ HITPREDICTOR INGLES SALES

ONA PROPERTY ET ( THE SE MINISTER PROMISCUOUS 3 2 GET TOGETHER MADORAL MADE IN DECIDING TO DECIDING TO DECIDING TO DECIDING TO DECIDING THE DECIDING TO DECIDING TO DECIDING TO DECIDING THE DECIDING TO DECIDING THE DECIDING THE DECIDING TO DECIDING THE DECIDIN 17 STOTER
SCORNEL SOLAS PLET BUR-S PROCESSES
10 EVERY DAY IS EXACTLY THE SAME Hips Don'( Lie struc; (67 8) Untaithful saves (65.1) What's Loft Of No zooma (68.3) I LOVE MY B \*\*\*\*/NEW YORK S\*\*\* 6 IT'S GOIN DOWN | Write Sins Not Tragedies PULLED BY MANUS (70 1) 8 COUNTRY'S WHAT I CHOOSE
LEN SHOW (CHELSEA PLAT HALLS) Alei'l Ne Other Man Aves (76.3) Breathe (2 AM) cocurena (88.8) Miracle nomino (66.5) 8 14 SWEAT Medicitina wast requirement
 Me U
 CAMB ANT SECTIONS AND INVALIDATION
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 MARKET AND INVALIDATION
 MARKET AND INVALIDATION ADULT TOP 40 Stay With You warren snot. (78.4) The Real Thing ress (76.7) What Herts The Meet HOLLYWOOD (75.1) 10 BEC RICHARDIO INSTRUMENTALISME
WHICH YOU THE THAT YOU LIVE ME INSTRUMENT BOOK IN THAT YOU AND IN THAT YOU ARE INSTRUMENT BOOK IN THAT YOU ARE IN THAT YOU A

DO I MAKE YOU PROUG TAKEN IT TO THE STREETS

SAY I
CHESTINA HELIAN PERE PRINS JEEZY (SEAHO)
HEAD LIKE A HOLE

22 13 16 READ Line in inches
23 20 TASTER KILL PUSSYCAT
25 37 4 DO IT WITH NO HANDS
25 13 49 CAME INSIDE TOWN INCHES TO THE
26 13 49 CAME INSIDE TOWN INCHES TOWN INCHES
26 13 49 CAME INSIDE TOWN INCHES TOWN INCHES
27 CAME INSIDE TOWN INCHES TOWN INCHES
28 13 49 CAME INSIDE TOWN INCHES

TATLOR HOLE : FOO MAN LIKE ME 31 MYLVING DO! BACK AND FORTH

ADULT CONTEMPORARY

When Did Year Fall in Love With Me cockness (75.2)
Who Says You Cas's Go Horse sums (75.7)
The Real Thing rose (75.5) MODERN ROCK

I Write Sins Hot Tragedies Public by NAMES (\$8.2)

# R&B/HIP-HOP PAR 1246

Net Sov	sen etion	Billoo
O TOP	B/HIP-HOP ALBU	IMS
TUX		
11 11 11 11	ARTIST	Title
0	YUNG JOC REDCKSAND BOY SOUTH \$28027-(NG (18.84)	New Joc City
2 10	ICE CUBE LENCH MES ESIZE (18 88)	Laugh Now, Cry Later
3 New 1	DJ KHALED TERROR SOUND 4118/NDCH (17 NB)	Listenne: The Album
O 3 4 7	RIHANNA SPRIOTE JAM 000 1051-YOUNG (13 00)	A Girl Like Me
8 2 3 12	T.I. CRAND HUNDS FARM AND CREATED THE REAL OF	King
B 1 2 1	THE ISLEY BROTHERS FEATURING	RONALD ISLEY Baby Makin' Music
7 5 9 13	NE-YO	In My Own Words
O 11 12 5	MILLIST GNARLS BARKLEY	St. Elsewhere
0 17 7 8	CAMPON CHAMILLIONAIRE	Kile Season
10 7 9 10	CHAMILLIONAIRE LINVERSAL MOTOWN OSSIZ3*-(MMG (13 96)	The Sound Of Revenge
11 0 12 3		The Breakthrough
12 0 5 7	MATERIAL CONTROL CONTROL VINTERSCORE (13 98/9 98)  AVANT  MADIC CONTROL CEPTEN SOMETS - INTERSCORE (13 98/9 98)	Director
13 10 6 1		Jeograf Edge
	VARIOUS ARTISTS  MACE 5851(600) (17.98) (4	
	SMACE 5651 (000+ (17.68) +	Smack: The Album: Volume 1
18 16 14 7	MOBB DEEP G LINET CORSTRET WITH RECOPE (15) 06)	Blood Money
16 12 13	TEENA MARIE CASH MOREY CLASSICS/UNIVERSAL MOTORIN DOGGOODS	
17 0 7 3	YO GOTTI BOUTH OF THE SOUTH BEHTWEET 2663*/TVT (17 88)	Beck 2 Da Basics
18 14 11 4	ISLAND 806481* IDJMS (13 98)	So Amazin'
19 13 15 11	HEATHER HEADLEY	In My Mind
23 27 10	E-40 SICK WID IT BINE 46983/MARKER BPCS (18 88)	My Ghetto Report Card
21 15 16 10	VARIOUS ARTISTS	18.80 NOW 21
21 19 0	LL COOL J OF AM 001191 (DIAG 113 98)	Todd Smith
23 17 17	DEM FRANCHIZE BOYZ	On Top O1 Our Game
24 19 23 10	CHRIS BROWN 201 12ATEZOWA (18 SE) 9	Chris Brown
28 22 21 10	BUBBA SPARXXX NEW SOUTH FLADES AS BOOK AT 1831 AVAIGN: (18.88)	The Charm
20 30 15	FORT MINOR MACHINE SHEP 49385 WARNER BROS 118 961 4	The Riving Tied
37 10 22	JAMIE FOXX	Ungredictable
28 24 26 7	LIL WAYNE	The Carter II
29 30 29 11	CASH MONEY LINIVERSAL MOTOWN COSTOP (JMMS (13) GHOSTFACE KILLAH OEF JAM DOE 1557 NO.MG (11, MI)	FishScale
30 20 24	SEAN PAUL	The Trinity
31 25 25	VERTILANTIC ESTREPING (18.88) KEYSHIA COLE	
32 MV	ABM 003554*4NTFRSCOPE (13 88)	The Wey It is
24	MARIAH CAREY	lowning: 20th Century Maeters The Millennium Collection
33 29 31 1	ISLAND DOSTRATIGNAG (12 BB) IN	The Emancipation Of Mimi
23 × 35 =	ANTHONY HAMILTON	Hero
36 27 28 2	50 SO DE TEZTEZOMEN (16 96)	Ain't Nobody Worryin'
36 mm	MAD SCENCE 18 (17-86) DA MUZICIANZ	Greatest Hits: Live At The House Of Blues
377 31 20 3	COLLIPARX 28001/TVT (17.68)	Da Muziclenz
36 26 18 (2	PRINCE UNIVERSAL REPUBLIC CONSTRUMNO (13 NO)	3121
39 33 40 12	URBAN MYSTIC 528E 48996 WARNER BROS (13 96)	Ghetto Revelations 11
40 37 39	THE BLACK EYED PEAS	Monkey Business
41 35 32 10	JUVENILE STREETLANDS 63790*/RG (18.90)	Reality Chack
42 41 41 17	EMINEM SHADY AFTERMATH DESPIT FACTORSCOPE (13 94-9 96)	Curtein Cell: The Hits
43 38 37 41	YOUNG JEEZY CONFERENCE THIS GOOD AM CONTENT TO MIS 173 DR	Let's Get it: Thug Motivation 101
44 40 44 15	MARY MARY MY BLOCKSOLIMBA 77733/SONY MUSIC (18 68)	Mary Mary
45 43 45 21	RAHEEM DEVAUGHN	The Love Experience
40 50 55 10	UNCLE LUKE	My Life & Freeky Times
47 42 38 30	PAUL WALL SWSWAFCKSE ATLANTIC ESBOBLISTIUM (18 08)	The Peoples Champ
48 32 34 17	JAHEIM DOING MILL 46002 WARREN BRCS [16 96]	Ghetto Classics
40 39 42 13	SOUNDTRACK	Tyler Perry's Medee's Femily Reunion
<b>50</b> 36 45 7	JOHN LEGEND	Get Lifted
<b>61</b> 45 51	BONE THUGS-N-HARMONY	Greatest Hits
A2 44 43 72	FL/146FSS 25423 (18 98) B.G.	The Heart Of The Streetz, Vol. 2 (i Am What i Am)
B2 4 47 77	T-PAIN	Reppa Territ Sanga
64 47 49	CHARLIE WILSON	Charle, Lasi Name Wilson
66 43 33 77	THREE 6 MAFIA	Most Known Unknown

11	36	T miles	II.	ARTIST MPRIT 4 NUMBER / DISTRIBUTION LANGE (PRICE)	Ynio
56	53	48	22	SOUNDTRACK G-DK-T GOMES THAT I RESCORE (TO BEHR BID)	Get Rich Or Die Tryin
97	87	81		SOUNDS OF BLACKNESS	Unity
58	68	63		TONY TERRY STUDIO 25/JEG 5912/WBCH (17 96)	Changed
50	40	50	#	KEM SALTANAN MOTERIN DOIZSZIUMPS (13 96) Ø	Album II
00	55	63	18		There's Something About Remy: Based On A True Story
81	54	55	8	THE NOTORIOUS B.I.G.	Duets: The Final Chapter
42	82	60	85	LYFE JENNINGS	Lyle 268-192
6	77	77	7	STATES SQUIRREL CLICK MOVERS	Da Stretegy (EP)
84	61	67		DESTINY'S CHILD	FTS
66	63	69		JUELZ SANTANA	What The Game's Been Missing!
08	57	57	28	LUDACRIS AND DTP	Ludscris PresentsDisturbing The Peace
67	69	73	10	VAN HUNT	On The Jungle Floor
00	50	72	41	YOLANDA ADAMS FLEKTRA ATLANTIC BOTES AS (18 88)	Day By Day
08	58	65		BUN-B RAPA LOT 4 LIFE BRANE ASYLLM (18 80)	Tris
70	55.	54		PASTOR TROY	Stey Tru
71	52	56		SCARFACE	My Homies Part 2
72	51	58	7	AMEL LARRIEUX	Morning
73	92	B	2	DJ DRAMA & YOUNG JEEZY	Can't Ban The Snowman
74	50	84	48	ERIC BENET	Hurricane
78	70	55		DAMIAN "JR. GONG" MARLEY	OSCIATOMES (1) ES. Welcome To Jamrock
₩ F	OR	A C	OMF	LETE LISTING OF THE HOT RABINIP	HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

Title	ARTIST NOTINE & NUMBER / DISTRIBUTING LABEL		輔	ığ.
The Trinity	SEAN PAUL	37	1	1
Youth	MATISYAHU ON LITE BYSSY SERVI MUSIC	15	2	2
Welcome To Jamrock	DAMIAN "JR. GONG" MARLEY  ON: 10 HOLDING THAT CONCUMPLES OF REPUBLIC TRANSPORTERS	40	3	3
Live Al Stubb's	MATISYAHU	60	4	4
Gold	BOB MARLEY AND THE WAILERS	76	5	•
Africa Unite: The Singles Collection	BOB MARLEY AND THE WAILERS	31	0	
Iria Reggae Hits: Best of Dancehall	VARIOUS ARTISTS Rean SPECIAL PRODUCTS PROBLEMS LIFE	3.	7	7
The Aggroiltee	THE AGGROLITES	aran	844	0
20 Best Of Bob Marley	BOB MARLEY MOREY SPECIAL PRODUCTS SOSHIMANORY	49	10	0
Dencehall Nice Again 2006	VARIOUS ARTISTS	10	8	10
Jehro	JEHRO Supratin seascas	3	11	11
Golden Legends: Bob Marley	BOB MARLEY WALLEY SPECIAL MISSISSISSISSISSISSISSISSISSISSISSISSISS	15	9	12
Countryman	WILLIE NELSON	47	15	13
Island Love Shack 4	VARIOUS ARTISTS	nv	Ŀ	14
Raal & Personal	PAPA SAN COSPO CINTRIC TYPESCOMEN	u ibu	861	18

#### YUNG JOC'S FIRST SET LEADS LIST Carried by the snap anthem "It's Goin' Down,"

At radio, Yung Joc's "It's Goin' Down" spends Yung Joc takes over the driver's seat on Top a fourth week atop Hot R&B/Hip-Hop Songs, R&B/Hip-Hop Albums and Top Rap Albums while follow-up "I Know You See It" debuts at with "New Joc City." No. 71. On The Billboard Hot

With 148,000 copies sold, it's No. 3 on The Billboard 200, as Bad Boy chief Sean "Diddy" Combs earns the best sales debut for his Southern imprint, held previously by 8Ball & MJG's "Living Legends," which rang 120,000 in 2004

100, 24,000 digital downloads earn "Down" sales honors at No. 3. Yung loc made releaseweek stops at radio and retail in New York and hometown Atlanta and was a "Who's Next" artist on Yahoo Music. -Raphael George

45 43 9 RIDER THAN 18 50 PM FAMILY SHE FAMIL

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SO SICK

# R&B/HIP-HOP Billocard

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BE WITHOUT YOU KNOW

BY WHAT YOU KNOW

BY SHOULDER LEAN TOUGH STORY

BY SHOULDER LEAN TOUGH STOR

22 7 BOSSY
12 25 GETTIN SOME
DAMMA OFFICE, AN
17 29 4 MINUTES

24 33 17

20 20 GOOD LUCK CHARM MASSES TOSE TO THE A SHIP 24 15 FLY LIKE A BIRD

> HOLLA AT ME SU MALES TOWN SOUND NOON FIND MYSELF IN YOU

HOT R&B/HIP HOP SINGLES SALES

ı	18	100	SEE ON	TITLE ARTIST (INSPIRIT / PROMOTION LABOL)	
	26	23	7	FEELS SO GOOD  BINE NA HAE BEIT AS COUNTY THAT MOTORING	d
å	27	29	2	RIGHTA SAMMER FORT MELICAM INTERNATIONATERSCOPE	10
à	28	25	21	JUST CAME HERE TO CHILL THE BLET BROTHERS IN ST. CLASSICS DEF AMERICANDS	
命	20	23	18	HUSTLER MUSIK LA MANN CASH MINEY STONERSAL MOTORIO	
d	30	34	5	MIGHTY "O"	th
dr	31	27	0	GHETTO STORY	19
N.	32	38	15	OOH WEE TICKS MARK (CASH MONEY CLASSICS LIMMERSAL METORIS)	
â	33	32	29	LEAN WIT IT, ROCK WIT IT	
dr.	34	25	33	IN MY MIND HEATER MARLEY (NO. 1980)	
dr	35	21	19	BACK LIKE THAT	
n	36	39	38	UNPREDICTABLE	4
1	37	38	5	GIVE IT UP TO ME	12
d	36	49	1	PULLIN' ME BACK	4
ŵ	30	46	3	SEXY LOVE	4
ŵ	40	41	12	I REFUSE	
	41	37	19	I LOVE YOU DIEN DIEN STANDS	4
	42	35	9	HMM HMM SERVE MAR (PROCEING WISTSWINGSON)	100
dr.	43	44	11	I'M GONNA BE	4
	44	54	3	U AND DAT	
	1		0	RIDIN RIMS	1

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Ā		Ai	DULT R&B
		25	TITLE
and the	31	51	ARTIST (MEPRICT / PROMOTION LASC()
1	1	25	CAN'T LET GO
0	2	22	FIND MYSELF IN YOU SHAR RECEIPT (MYSELF IN YOU
9	5	14	FLY LIKE A BIRD
	3	30	BE WITHOUT YOU MARY A BUSINESS OF THE SECOND
8	4	22	JUST CAME HERE TO CHILL THE BLEY BOTHERS FOR REMAIN SILEY COT BOUL GLASSICE.OUT JANTIS, MICH.
8	6	18	OOH WEE TESA MARE CASH HONEY CLASSICS TRIVERSAL MOTORING
7	8	21	I REFUSE
	7	37	IN MY MIND HEATHER HEADLEY (HEARING)
0	9	30	LOOKING FOR YOU UNK FRANKIN   50 YO SOUL COSPO EQUIFIC COMMAN
10	10	18	PRETTY BABY INC MART (FROM PROPERTY MARKER BROS )
10	11	12	I'M GONNA BE DOMEL JOHES (LATACE TOWNS)
1	14	5	NO WORDS OWALE WILEON SWEZDMAN
13	12	19	GOD'S GIFT BY WARRE FELLY PRICE (MUSIC CHEEPIC/SEM)
14	13	25	UNPREDICTABLE
13	15	17	TAKE CARE OF U BNANCE (BRAIN FLATFRE)
0	32	2	SHINE (LITTLE TEXANDOS (LITTLE)
T	21	5	ME TIME HEATHER HEADLEY (PCA.MM)
10	20	5	BLAST OFF THE BLEY MOTHERS PLAT & HELLY (CET SOUL CLASSICS OF JAMES (1995)
10	19	10	ENOUGH CRYIN MANY J BUSE FEAT BROOKLYN .INITELARCH GEFFEN WITCHSCOPE)
20	17	18	THE CHOSEN ONE JAKEN (2017) MILL WARREN (1905)
21	20	11	YESTERDAY MARY MARY PAY SUCCUSSION MINISTERS
22	23	14	YOU AMREM DEMODER (JOYÉ ÉÉMÉK)
23	18	0	4 MINUTES  WAT MADE JOHNSON DEFFEN WITH RECOPE)
24	31	8	TORN LITORA CAPITOLI
25	22	20	LOVE STYPHA COLE (FLAM INCT RISCOPE)

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A		×	TITIMIQ AIRF LAIR
2 d	175	112 100	TITLE ARREST - PROMOTON LANGLE
0	2	14	SNAP YO FINGERS
0	4	10	IT'S GOIN' DOWN THIS 200 SLODE BAD BOY SOUTH ATLANTICS
3	3	13	ME & U GASNI VICKY SELECTION THE BOY INTLANTICE
4	1	14	SO WHAT FILD HOR FERE CHARLOTTP SETTER OFFENSIONES
6	5	21	REDIN' CHARACLIDANIE FEAT KRAYZE BONE (LIEVERSAL MOTOWN)
0	7	9	GIMME THAT DING BROWN FLEE LE MADRE   JUST 200904.
7	10	(4)	DO IT TO IT ENGINEER FEAT SEAR PAUL OF THE HOUMBREDGEZ (SHO PURTICAPITOL)
	6	13	HIPS DON'T LIE
0	1	15	DOING TOO MUCH
10	14	5	PROMISCUOUS MILLY FURNACO FERT TIMENLAND (MOSLEY/GETFER/MITERSCOPE)
10	13	11	U AND DAT E-M FEET THEM & LAND GAR, ISINE WID IT BIME WERRER BROS )
12	8	15	WHAT YOU KNOW II GRAND HISTIS AT MITCH
13	11	26	TEMPERATURE SIAM PAGE (VP ATLANTIC)
14	17	5	UNFAITHFUL MARKA 12F OUT JAMES
18	12	20	LEAN WIT IT, ROCK WIT IT  DEM PRINCIPLE STORY FOR UR, MARKET & CHARLEY 150 50 00 F 1/1/10/40
10	18	9.	BOSSY BLG HM 100 BOST (ANS 20/14)
17	18	8	WHY YOU WANNA IX. GRAND HUSTLEATLANTED
18	15	8	GETTIN' SOME
19	15	26	MS. NEW BOOTY BURN SHIP THE
20	22	1	HEAT IT UP BOOK SPAKKE INCH SOUTH PURPLE ROBOR VINORO
21	20	17	GIRL PAIR WALL COMPRIMEDUSE ASSILIM ATLANTICS
22	25	6	I LOVE MY B**** SUITA PROMETRIAL SMILLAM & GLIB (AFTERMATH INTERSCOPE)
23	21	18	BEST FRIEND SI CAN B GLINA -S. ONT. OUTERSCOPE)
24	24	ź	ENOUGH CRYIN MARY J BUILT REAL BROOK-UN HARTHARCH SERFEN, WITERSCOPE
23	26	4	WHERE'D YOU GO FORT WINDS FEAT HOLLE SHOOK HANDINGS SHOP WARRINGS \$2005

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<b>☆ HITPREDICTOR</b>	
DATA PREVIOUS ST O CONTINUES OF CONTINUES.	
See chart regard for rules and explanations. Yether indicates recently tested title, indicates liter Release.	
ARTIST/TileLARL/Score. Chart	lana
RAB/HIP-HOP AIRPLAY	
Way Yes Wanna structure (77.8)	0.1
Bocsy 20MSA (78.7)	10
He 8 Yes ATLANTIC (86.2) Weekly "O" ZOMRA (71.8)	23 30 37 38 39
SS Give B Up To Me strustic (74.7)	37
Chi Pullin' Me Back carrox (82.5)	38
NEW Sery Leve (Care (82.4)	39
TAY DE LEAST COME LEVY Song INTERCOPT (\$2.8)	48 53 54
KANYE VI (INpussible mass (\$1.2)	53
LOWE STACK. Kink Pash an astro (77-4)	81
★ METHOD MIDE FORE CAUSE IS A SERVICE (74.6)	56
SEASON You Should Bu My Old Income contents (73.7)	
ALF & GUEL GO Head ENIVERSAL MOTORY (78.2)	
RHYTHMIC AIRPLAY	
Premiscueus intenscore (68 1)	19
Unfathfull music (66.2) Boxxx 720014 (66.4)	14
	10
Why You Wanne ATLANTC (\$0.5) Ensuely Cryle entraccord (\$3.5)	24
When't You Go waters and (72.3) SEV Give It Us To Ma JULIUTIC (75.5)	
	26
LETTÉ Tore CAPITOL (72.8)	25 28 38 23 25 37 40
What Tou Geens De uteveness morrore (65,7) POT Dat Girl structure (67,7)	23
Dat Girl struenc (87.7)	20
Feets Se Good Leversul MOTOW (\$7.3)	40
NE 11 Sery Levs (0,000 (82.4) Feets Se Good Levenses (67.3) Levenses (87.3) Chary Leve (71.4)	120
OUTS Wigney "O" 20MBA (78 5)	
ALL & Comp. Get Need converse secretary (50 8)  \$\frac{1}{4} \text{ Expower Superman Avec (56.4)}	
THE DUSTY: Appertun Art (90.4) THE DUSTY: September 278 CO.	
© OMARION Enterrage BHI (75.1)	
NAMES WHICH Impropries mant (78.4).	

ADULT PARE AND RHYTHING ARPHAY 65 INCA RRB stations and 64 Hythric stations are addressed ymonionally to indeed by the station of a declaraciest processed by the station of the station of the stational part of the stationary o

# Billoograd R&B/HIP-HOP

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60	нот	B/HIP-HOP SONGS
3	R&	B/HIP-HOP SONGS
- 4	11	
		TITLE Artist PROCECTS (SOMEWARDS) MARKET / PROMOTION LABIL
0	1 1 1	
MI	3 4 1	
9		
3	2 2 1	ENOUGH CRYIN  RIFFWAS (M JEUSE R JERWAS & GARRETTS C CARTER)  Mary J. Blige Featuring Brook-lyn  @ Matrianous Seffen intrescore
0	4 5	SNAP YO FINGERS Lil Jon Festuring E-40 & Sean Paul Of The YoungBloodZ
0	9 10 12	GREATEST SO WHAT Field Mob Featuring Clara
-		D.J. P.LAY A LOVE SONG
-	5 6 1	DJ PLAY A LOVE SONG Jamle Foox Featuring Twists POLOW DA DOS S BARRETT (J. JONES S GARRETT J. PERRY) & JAMO
71	7. 9.2	RIDIN Chamillonaire Festuring Krayzis Bone 134 Cests William Chamillonaire Festuring Krayzis Bone 134 Cests Statutas in Setting 134 MAL 0 SAUMAS A MERCHSON DO UNIVERSAL BOTOM WHEN YOU'RE MAD NO.
0	10 7 1	WHEN YOU'RE MAD Ne-Yo Start of
9	11 15 12	WHY YOU WANNA TI
10	6 9 1	COSTO CHIRD CHIRD CHIRD CHIRD CHIRD CHIRD AND AND AND AND THE ULTROPH OF GROWN HOST CHIRD
1000		STINGALS BARRETT (S BTORGE & GARRETT) 60 JRG-2766A HUSTLIN' Rick Rose
11	13 12 11	
12	18 19	DO IT TO IT Cherieh Feeturing Sean Paul Of The YoungBloodZ DYSTO CHEESE (\$1000 N.AMC), SECHARD J WILLIAMS \$ PUSSEPH)  60 SHOWLES CAND
137	18 15	LOOKING FOR YOU Kirk Franklin
14	14 14 2	S MATTING CODERY IN PRANSE, PRANSES (MINK S SROWN FARGINGSTON, 1997 TO TO TOUL COMPA CATHECOMEA  BE WITHOUT YOU  Mary J. Bige BM CO. M. J. BLOCK BM CO. J. J. PERFOJ ASSTIN)  G GEFFENTERSCOPE  G GEFFENTERSCOPE
1000	-	B MI COLING BUTCOLUL PORPO AUSTRO B GUPTOVINTERSCOPE WHAT YOU KNOW T.I.
Market I	8 3 1	
10	19 23	SHOULDER LEAN  U. C. CELINA D. MARC. MARKS.  O GAMO M.ST.C. AT. A.T.C.  O GAMO M.ST.C. AT. A.T.C.
17	22 26	BOSSY S DAWNOODS CAMPLETT AT ROCKESS CRIMATORD TA SHAME SCARRETT)  Kells Fasturing Too Short OD JURESTMAN
	16 20	
Section 1		M BATOOR (A HAMILTON BE BATOOR)  GETTIN' SOME  Shawnina
10	12 13	EG OTFORF JAMINOJNG
20	17 16	4 MINUTES  M HORDISATION MANY MICH. R.1 TOMOGLEDICALDEZOURES STREET.  66 MICCONDITION FOR THE PROPERTY OF THE
21	28 34 7	MF A II Cossia
	20 18	GOOD LUCK CHARM Jagoed Edge
100		FLY LIKE A BIRD Mariah Carry
23	24 28 1	
24	33 32	HOLLA AT ME DJ Kraled Featuring LI Wayne, Paul Walf, Fat Jos. Rick Rose & Pitbull COX. 8 DRLEU HARLIS (ROT LISTED) 649 TERRON SQUAD-HOCH
25	28 30	I LOVE MY 8**** Busta Rhymas Featuring willi, am & Kells will July (15Mh) MADINEL NASSE) Busta Rhymas Featuring willi, am & Kells up a physiological feature of the control
20	23 44 5	
		INDUCTY IT SAME I POSTER, COPPICE SMITH)  FIND MYSELF IN YOU  Brian McKnight
1	35 23 5	
20	8 8 8	JUST CAME HERE TO CHILL  The latey Brothers Featuring Ronald letay  137(08.6 CHAMSERS IT TAYLOR & CHAMSERS)  O DEF SOLL CLASSES OF JAMES JAMES
20	30 31 1	HUSTLER MUSIK  THE BATHAR (D CANTER TIME BATHAR)  GO CASH MOREY DRYCKER, MOTOWN
30	34 52	MIGHTY 'O' Duckfard
140	31 24	ONLINEST NOS A SPUNINFUNDATIONE PROMICE PROMICE DEL CONTROL SOPRE LIBELS & LIPECE MONITOR DOUBLE DE L'ANDIE DE L'ANDIE DOUBLE DE L'ANDIE DE L'ANDIE L'ANDIE DE L'ANDIE L'ANDIE DE L'ANDIE L'AN
BEARING !	-	PARLAY AND SUCK IJ WILLING-AM D TILLERS LEVERSTIE M GLEATON CO. SO SO DESTRON
32	27 43	GHETTO STORY Cham O RELLY (O RECRET) GO MACHOUSE EXTURNIC
33	37 35 1	OOH WEE TMARE 0 GROSSY (TMARE 0 BRISSIN) @ CASH MONEY CLASSICS TWINERS AL MOTOWN
34	26 27	TMANE G (ARISON (MANE) DESIGN)  IN MY MIND!  S AND PER CAMPACT OF AMERICA SANDERS)  BACK LIKE THAT  Choosings Resturing September (Mane)  Company Se
Date:	21 21 2	BACK LIKE THAT Choefface Killah Feeturing Ne-Yo
33	41 41	TREME OF COLES VEROWS SINTH WHITCH GO ME SAME PORT FRANCISCO COMMONS
200	20 00	WHEN YOU GONNA (GIVE IT UP TO ME)  Sean Paul Featuring Keyshia Cola  Stant It Shellows (Seaturing Shellows)  James Foox Featuring Ludgorite  James Foox Featuring Ludgorite
37	40 29	
25	50 60	PULLIN: ME BACK  LOUPELING OF THE BACK STORY  Chingy Featuring Tyrase  SUF-LIOT CAPITO.
39	48 66	SEXY LOVE No-YO STANDATE (S SMITH, TE HERMANSON IN FRODERIKSEN)
40	40.04	TREFUSE STORE (J SMITCE MEMOLESE STORE) STORE (J SOUCE MANGES STORE) STORE (J SOUCE MANGES STORE)
	42 30	S STORON (2 BOYOL BANKERS STORON) GG SOSE WARREN SROS
41	38 39	I LOVE YOU Cheri Dennis It LESUE (IN LESUE C INILIAMS 3 JORES J MORNISON) BAO BOWN/LARIC
48	43 46	RIDIN' RIMS YOUNG JUYE LI TRELITORAM M GLEATOR & LEVERETTE O TILLERC H TRANS)  Dam Franchiza Boyz  60 SO SO DEF VIVOR
42	35 45	HMM HMM Beenle Man THELLY OF DRIVES A KELLY X CARDON A. M GREEDITY COS SHOCKING YES SAFEKING IN
	45 51	I'M GONNA BE Donell Jones
100		U AND DAT E-40 Featuring T-Pain & Kandi Girl
1000	20 00 5	
0	13 -	
47	64 - 1	SHINE Luther Vandross
44	46 38	SO SICK Ne-Yo  STATEATE (5 SAITH TE HERMAREERIN 8 ERIKEBY) 60 CET JAMITSONG
1	47 40	PRETTY BABY Fric Security
1000	-	TELUSETY (E DESELO POSEVO RADIUM) 6 PROMITEPRISE WARRET SHOS.
	44 37	TRUSTY CHIEF TO PROTECT AND AN A PRODUCT AND AN A PRODUCT AND AND A PRODUCT AND A PROD
81	50 55	NITTY IT DAVIS, C MODRE)
0	13 -	PROMISCUOUS THEM.LAND.CHI.JA OF FURTINGS TYRHOLE TICLATORS  Nelly Furtindo Fainturing Timbuland OM MOSITE SERVER HILLS TICLATORS  OM MOSITE SERVER HILLS TICLATORS
3	u u l	LOVE SONG MisseZ Festuring Pimp C
-	17. 40	TUPNES DEARTH (TUPNES, CANTELBURNES)  IMPOSSIBLE  Karrya West Featuring Twista, Keyshia Cole & BJ  a west is wiste wiferful a colub suppos Americans where
9	-	E WEST IN WEST C MICHELL & COLL & SUSSE A MARCHESO S WARREL
15	30 51	CAN I TAKE YOU HOME Jamie Foxx IMMALASO (I YMOSLEKS GARRETT) 6 JAME

	cardon single	10 16 4 1	TITLE AREAS PROCESS SOMEWRITED MARKET PROMOTERS (AREAS)	B
1	of Rhythmic	56 61 57 1	KICK PUSH Lupe Flasco PLA SCHOOT FACK (MLACG)  GG 15T & 15TH AT LINES  GG 15T & 15TH AT LINES	Š
12	Airpley in 14th chart	57 62 64 H	YOU Raheem DeVauchn	
2	week, same functs of	540 00 53 1	THURTER IS E DENUMBRET THURTER:  GODS GIFT  Jeff Majore Featuring Kelly Price:  ANADES (HEMBLETER SAMPSON)  DESCRIPTIONS  DESCRIPTIONS  DESCRIPTIONS	
100	lingth of time as 2005.	50 41 17	SAY   Christina Milian Featuring Young Jeazy	
100	climb by his	Desirate and Assess the Persons in column 2 is not as the last of	COSL & DRS (A LYCKS M VALERZAND J SIALUNA J JERKINS PHONT B SOLER)  GRANEST SWEAT  JES	
3	mit chart-	<b>60</b> 98 70 16	GRATIST SWEAT OILDIER SALES CHILLARD, RS DESI ON O WORDS Charille Wilson Charille Wilson	_
	topper "Lovers & Friends."	GD 83 81 (	M MELLY IR MELLY)	
1		<b>602</b> 51 47 16	THE ONE YOU NEED Magan Rochall Featuring Fabolous 8 JERUNS IN JERUNS JUCKSON 0 055 JAMINDAMS	
14		63 57 63	HEAT IT UP Bubba Sparxxx MR COLUPARX (WMATHS M CROOMS & AMDERSON) BO REW SOUTH PURPLE PUBBON TORON	
10	100	CA SI 12 4	CRAZY  CAMER MOUSE & BURTON T CALL MANYS REVERSERS 0 REVERSERS 0 CONSTRUME LAVA	
1		CO 72 74 0	YESTERDAY Mary Mary Mary Mary Mary Mary Mary Mary	
100		O 1	I CALL IT LOVE Ligned Righte	-
100	100 de	67 0 72	PATACATE IN S ERISSIS 15 HERMANSES IT JACKSON INC. MICHIGANE ME TIME  ANY TI	
100	-	THE RESERVE OF THE PERSON NAMED IN	SAY Method Man Featuring Lauren Hill	
100		68 KEW 1	E SERMON IS MARLEY C SWITH E SERMON) CEF JAM 10,745	
0.	After only one	OO REW	R JERKINS & HIDWIES (B KNOWLES & CAPITIA II II PRICE IN RIDGICK D THOMAS). COLUMBIA SUM	
1	day of airplay, latest hookup	70 85 82 14	WANNA LOVE YOU GIRL Robin Thicks Featuring Pharrell INSTRUMES PLANCISCOPT GGG OVERSEORISTS TRANSCIPERSORY	
19	with her beau	71 MW	I KNOW YOU SEE IT Young Joe Featuring Brandy Ms. B. Hambrick YOUG JCC NOCHASE // RCB NOCK D MARRIES & MARRIES & MARRIES AND BOY SQUIREAT, MITC.	
17	comes on with 4.3	72 73 73 11	BLOW THE WHISTLE Too Short  J SMITH (TA SHAM J H SMITH C LOVE), LEFTERSOR J PHILLIPS)  60 SHORT JULY (TOMBA	
12	million in	73 HTW 1	LORD GIVE ME A SIGN DAKE STORCH & COLUMBAJEM	
-	audience from 62	74 70 55 1	TELL ME WHEN TO GO F-40 Featuring Keak De Speak	
100	reporting	73 75 75	MARGARITA Sineny Brown Featuring Pharrell A Big Bol	
	stations	NAME OF TAXABLE PARTY.	THE REPTURES (PERCOR PL WILLIAMS C HARD A PHITCH) PLANT REPORTING STANDARDS	
R	(see story, page 20).	78 55 62 17	TO NOT RESOURCE LIGHT LIGHT LIGHT LIGHT CHECK LIGHT STORY AND	
13		77 80 78 T	9/NE-0 (A/NE-0) MINE-0	
23	As street-date leaks cause	78 82 78 4	MR. ME TOO THE REPTURES FRE WILLIAMS T THORRITON & THORNION:  Clipse Featuring Pharzell Williams OG RE-UP EARLISMA TRANSCOMEA	
24	an early start	70 79 83	TAKE CARE OF U Shanton SHORLD REGISTER A MICH. C WILSON K. MICESCON. ( MAJAN PLATFAM.)	
100	for "The Big Bang" on	80 68 87 11	THE CHOSEN ONE Johnson William Committee Commi	
23	R&BHIp-Hop	81 74 77	AIN'T GON LET UP D.G. YOIR NOT USTED NOT USTED HOT USTED HOT USTED HOT USTED IN D. LAREL	
7	Albums, sales for retail	82 71 79 T	JIGGLE IT Young Leek Feeturing Black Starr	
-	single almost	(3) w m	ERFF7E II Con I Easturing Lyle Jennings	
-	triple: "Bang" expected to	B4 67 54 7	LL COST LE JEWERS (L15MTH,C_JEWINGS) @ GE_JAMPOING CHEVY RIDIN' HIGH ODE, 604 L Mbs Mw.jpcJamb.minscrits @ Jet 20ML	
-	top Billboard	m 77 -	BACK AND FORTH Linited Tribe	
-	200 next issue with at least			
	200,000 units.	86 78 AO 1	A NORGAN PLANTED HAVE DINASTHORIZA SULLECTAL RELIGION PROPERTY 6 SEX NOTES ON PROPERTY FILATE	
27	- 194	87 SI 86 1	OEVELOP (F BRITO)   ■ KOCH	
23		85 to 88 8	PICK IT UP Kpris PRILIMAN IS 000WHLJ FLOYD: G (Print	
19	N. 20	86 85 E	INTO YOU Kem x6M.C (CRM IN DIRECTOR) @ UNIVERSAL MYTOMIN	
14	S R	90 menter	DO IT WITH NO HANDS Suga Suga OUTCOMP ;: EE 27LES A OAVIS) S A 2016	
-		91 16 93	WHAT THE LICK READ? Triple J CHE'S SCHIET JUDINISTON BIS SCHIET	
100		92 100 - 7	REMEMBER (DISCRET A SCOTTL TOLSER) (PAGE A SCOTTL TOLSER)	
	1	98 78 71	BEST FRIEND 50 Cent & Olivia	
100		04 0 - 1	H TIX CLIACION JR. TOTTRULLIACTIM SIZECTLI AMETRICA ADVORCY SAPSON GO CANTACTRISCON  D-GIRL (DOPEGIRL) Brooks Visientine Festuring Pimp C	
	Method Man	Contract of the	BELLETINE SPECIF IN VALENTIES, DI JONES DE CERTER, A YOUNG (DI JACES DE)  WHAT'S HAPPENIN'  JUVENIE	
30	eams his best start on this	96 17 17	REGRETS Heaven Davis	
38	fist, No. 66.	96 EFA	M REARNS IN FLEMMING C COOKET	
42	sincu 2001. Rappir's	97 mester	I TRADE IT ALL  Orlando Brown  EMWELDMHILL II DREAL EMWELOMHILL)  O UP ONE ENTERFARMENT	
35	-4:21 The	86 91 68 5	TOUCH IT OR NOT Camilion Featuring Lil Wayne #40549042 Entertweet #5 GLESS CARTERS @ GROWNER MANAGEMENT AND ATLANTS	
44	Day After" album streets	90 95 99 1	AIN'T REALLY LOVE Mary J. Bige  EMCOR IN JEUGE BINCOLU AUSTING CHICORESE) & GEFFER INTERSCEPE   & CONTROL OF THE PROPERTY OF T	
	Clooks Higher	STATE OF THE REAL PROPERTY.	SISTER Sound Featuring Burn!	
45	Aug. 22.	100, 30 22 11	L ROCK,C LOVE (D LOVE A WALAER THUCKON)	

#### RICHIE ENDS 10-YEAR CHART GAP

crooner Lionel Richie returns to Hot R&B/Hip- top 10 at adult R&B outlets WMMJ Washington, Hop Songs after 10 years with "I Call It Love" at D.C., and WSRB Chicago. No. 66. The former Commodore last reached this Richie's history on this chart started in 1974,

Home" (due Sept. 12), is

One week after Luther Vandross bowed, veteran buoyed by 4.4 million in audience and 15 already

chart with "Ordinary Girl," when the Commodores began collecting six No. which peaked at No. 76 in 1996. 1s. He scored five chart-toppers as a solo artist, the The new single, from "Coming longest run being five weeks for "All Night Long" in 1983.

## ocre

JU 20	4		(	COUNT	TRY Billo
6	)	TO C	ő	UNTRY ALBUMS	
12	55	WITEKS	25	ARTIST	Title
1	1	1	4	DIXIE CHICKS	Taking The Long Way
2	2	2	o	RASCAL FLATTS	Me And My Gang
3	3	3	23	CARRIE UNDERWOOD	Some Hearts
0	1	and i	1	VARIOUS ARTISTS	Blue Collar Comedy Tour: One For The Road
5	4	8	11	TIM MCGRAW	Greetest Hite Vol 2: Reflected
0	7	8	16	MANUEL ALAN JACKSON ACRAMISTA RESPONSE BERNELLE	Precioue Memories
7	5	5		TOBY KEITH SHOW EDG NASHWILLE GORZYO (18 M)	White Tresh With Money
	6	4		THE WRECKERS	Stand Still, Look Pretty
9	8	10	-	JOHNNY CASH	The Legend Of Johnny Cash
10	12	14		KENNY CHESNEY	The Road And The Redio
11	10	11		RASCAL FLATTS	Feels Like Today
12	9	7		KEITH URBAN	Be Here
13	16	17	57	DIERKS BENTLEY	Modern Day Drifter
14	13	13		LITTLE BIG TOWN	The Road To Here
18	14	12	83	BRAD PAISLEY ARSTA WASHOULE BOOKS SEN (10 99)	Time Well Wasted
10	18	15		PHIL VASSAR	Greatest Hits Volume 1
17	16	9	41	BROOKS & DUNN	Hillbilly Deluze
18	17	16	5	JOSH TURNER MCA MADRING, CONTRACTINGS (TO SE)	Your Man
19	15	18	м	TRACE ADKINS	Songs About Me
20	11	15	H	SUGARLAND WESCLEY 002177 UNION 113 NO	Twice The Speed Of Life
21	20	20	3	SOUNDTRACK	Walk The Line
22	21	21	6	JASON ALDEAN	Jason Aldesn
0	r.	EV.	li	BROKEN BOW THEF 112-961  DANIELLE PECK BID MACHINE 010180 (11-96)	Danielie Peck
24	22	23	i.	TOBY KEITH	Greatest Hits 2
28	23	24	H	GARY ALLAN	Tough All Over
200	24	25	-	MCA NASHVILLE COSTITUTINGS (13.96) FAITH HILL	Firefles
27	25	26	F	DIAMOND RIO	Greatest Hits II
0	27	28	H	MISTA NASHVILLE BOSEL SEN (18.96) KENNY ROGERS	21 Number Ones
-		27	H	MIRANDA LAMBERT	Kemaana
30	37	12	H	CPIC 92029 SBN (12 06) 3 SHANIA TWAIN	Grantest Hits
6		EM.	H	POVERTYNECK HILLBILLIES	Povertyneck Hillbillies
3	28	_	ä	GEORGE STRAIT	Somewhere Down In Texas
99	20	11	ú	MCA NASHVILLE GOLFFIE UMGN (12 98) BILLY CURRINGTON	Doin' Somethin' Right
0	1	32		KENNY ROGERS	Water & Bridges
3	1 90	32	-	JOE NICHOLS	Water & unoyes
	34	34	9	RIG & RICH	Comin' To Your City
	2	36	H	GEORGE STRAIT	50 Number Ones
0	•	EW.	ř	ROY D. MERCER	Bleck & Blue
-		35	H	SARA EVANS	Real Fine Place
-	30	20	5	MARTINA MCBRIDE	Timeless.
41	30	22	1	JOHNNY CASH	Personal File
1000	-	44		LEGACY COLLMBIA (NASHWILLE) \$4265/50NY MISSIC (26 68)	Personal File

1	Songs About Me
B 3	Twice The Speed Of Life
M 3	Walk The Line
	Jason Aldesn
23	Danielie Peck
E 2	Grestest Hits 2
• 1	Tough All Over
<b>B</b> 1	Firefles
12	Greelest Hits II
	21 Number Ones
. 1	Kerosene
<b>a</b> 1	Graetest Hits
31	Povertyneck Hilbitiles
<b>1</b>	iomewhere Down In Texas
• 2	Doin' Somethin' Right
5	Water & Bridges
• 2	III
<b>=</b> 3	Comin' To Your City
<b>1</b>	50 Number Ones
38	Bleck & Blue
• 1	Real Fine Place
<b>1</b> 1;	Timeless
12	Personal File
• 1	The Right To Bare Arms
12	And American Rock & Roll
12	Electric Rodeo
2	You Can't Fix Stupid
4	Totally Country 5
• z	This Women
2	Of: The Best Of 1999-2005
7	Pay The Davil
D 1	Live Like You Were Dying
	All Jacked Up
16	The Little Willes
53	Prairie Home Companion
2	Get Right With The Man

My Kind Of Livin'

Three Chord Countr

Something To Be Prou

		_	_	
Title	ARTIST APPENT & NUMBER / DISTRIBUTING LABEL (PRICE)	BIEGO NO	2 wifer	10
Classic Glower Power	JERRY CLOWER MCA MASHINILE CHRONICLES DOSASTIONE (13.00)	P.	5 61	0
Reber #1's	REBA MCENTIRE MCA MASKYLLE 005396449909 (19.94)		6 50	57
Straight To Hell	HANK WILLIAMS III	15	3 52	58
All American Bluegrass Girl	RHONDA VINCENT		5 43	0
Fortuneteller's Melody	SHEDAISY	13	0 48	80
Arrywhere But Here	CHRIS CAGLE		2 53	81
Leave The Light On	JEFF BATES	0	6 54	62
Blake Sheltoms Barn & Grill	BLAKE SHELTON		7 58	0
Definitive All-Time Greetest Hite	JOHN DENVER ACA SCHARSONY BAS STRATEGIC MARKET BO GROUP I'VE BAS	6	8 66	84
Blue Coller Comedy Your Rides Again	SOUNDTRACK		0 71	0
th The Devil: The Southern Side Of Van Halen	MADIONO ADTIOTO	III.	HEW.	6
The Very Best Of Dwight Yoakem	DWIGHT YOAKAM REPORTS 2006-00-00 -15 50:		9 60	67
16 Biggest Hits	JOHNNY CASH & JUNE CARTER CASH	R	1 64	50
Se As You Are: Sonos From An Old Blue Chair	KENNY CHESNEY	6	8 59	69
15 Biggest Hits	WAYLON JENNINGS ACKING MEMORING ATEST SOME PING STRATEGIC MARKETING GROUN	E	0 57	70
Honkytonk University	TOBY KEITH		2 63	71
Lonely Runs Both Ways	ALISON KRAUSS + UNION STATION	H	3 65	72
The Greatest Hits Collection II	BROOKS & DUNN	門	7 67	73
Fasential Mahama	ALABAMA	10	-10/00	70
The Essential Ray Orbigon	RCA LEGACY SMISS SORY BMG STRATEGIC MARKSTRIG GROUP (24: ROY ORBISON (SCACY MOREMENT SHORE SORY MESSE (24:06)	M	NEW	0

8	1	B	LUEGRASS ALBU	MS
1	MEST	MEES OF THE PERSON NAMED IN	ARTIST IMPRICE A MUNICIPAL DISTRIBUTING LANCE	Title
0	3	3	SOUNDTRACK	A Prairie Home Companion
0	1	3	RHONDA VINCENT	All American Bluegrass Girl
0	ŀ	TW.	VARIOUS ARTISTS Str.	ummin' With The Devil: The Southern Side Of Ven Halen
4	2	81	ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways
0	6	45	NICKEL CREEK	Why Should The Fire Die?
	4	2	RALPH STANLEY	A Distant Land To Room: Songe Of The Carter Family
0	6	5	YONDER MOUNTAIN STRING BAND	Yonder Mountain String Bend
0			THE WAILIN JENNYS	Firecracker
0	11	34	CHERRYHOLMES SMAGES FAMILY LIPING STREET BOOK AND LIVEROUS	Cherryholmes
10	7	30	VARIOUS ARTISTS Green Day	Blue Grass: Pickin' On Green Day: A Bluegrass Tribute
11	8	2	VARIOUS ARTISTS	Bluegrass Top 20 Gospel Songs Of The Century
12	10	6	VARIOUS ARTISTS	Gloryland: 30 Bluegrass Gospel Classics
13	12	66	RHONDA VINCENT AND THE RAGE	Regin' Live
0	121	m terr	KELLER WILLIAMS & THE KEELS	Grass
0	DF-18707		MOUNTAIN HEART	Wide Orea

TOP

#### LAUGHING THE WAY TO THE BANK Comedy is the flavor of the week on Top Counthe Cable Guy (No. 42, up 56%) and Ron

try Albums with 25% of the chart's bullets go- White (No. 45, up 29%) grow in that spotlight ing to humor collections this issue.

sets also gain notice.

as does "Blue Collar Comedy Tour Rides Comedy Central's world premiere of "Blue Again" (No. 65, up 33%). In the same week, Collar Comedy: One for the Road" brings Roy D. Mercer's "Black & Blue" opens with 35,000 units and Hot Shot De-5,000 copies at No. 38, while a but honors to working-class 56% gain lifts the late Jerry comedy patriarch Jeff Foxwor-Clower's "Classic Clower Power"

to No. 56. Foxworthy's troupe returns to prime time this fall for a



third season of "Blue Collar TV" on CW. -Wade Jessen

LARRY THE CABLE GUY KEITH ANDERSON

BHOOTER JENNINGS RON WHITE

VARIOUS ARTISTS

VAN MORRISON PULTOON LOSS HIGHWAY DOSSEST VINES (13 98)

CRAIG MORGAN

GRETCHEN WILSON THE LITTLE WILLIES

MONTGOMERY GENTRY

WERNER MUSIC CROUPISCHY BING MUSIC 77145/58V (TB 68) LEANN RIMES



## Billograd COUNTRY

•	-	-	UNTRY SONGS					-		-
		120	TITLE Artis PECCHER (SOMEWHITH) MAPRING & MARKET (PROMETION LAB			100	1	8	TITLE Artist  Procuces (sougheaster) Artist  MPRILL & NAMES (PROMOTION LABOR	100
0	1 :	2 12	SUMMERTIME Kenny Chesos  # Carrier a Chesos Chesos Chesos Chesos Chesos	w .	100	91	30	31	FINDIN' A GOOD MAN  JETOVER (J STOVER & D MANIER C KOESEL)  Denistie Peck  B SIG MACHINE	111
2	4 .	e R	LAST DAY OF MY LIFE Phil Vases FROSES (PLASSAR) PARS  Q ATISTA RASHOL	or William		22	32	32	SWING Trace Adking From A POSERS; G CAPTO,	
<u>, 1</u>	NII	7 313	THE WORLD Brad Polele	7	Saking	- 03	33	35	# #TH OF NOVEMBER Big & Rich	iii i
ă		i iii	WHEN THE STARS GO BLUE TIM MCGray		Greatest	0	1	33	REINVARION PROMET BENEVARION ON WARRENGINGS AND MICROSTON MICROSTO	80
	2	9	SOMETHING'S GOTTA GIVE LBAND PIME  BAND PIME	1 10 10	appleuse for a			34	FLICOSEL M MUDOS DE LAMBERT)   PROC COLLMB A  THAT GIRL IS A COWBOY  Garth Brooks	115
я	-		DON'T FORGET TO REMEMBER ME Carrie Underwoo	d .	second straight week	0	-	25	A REYNOLDS OF SPROOKS JI, MEMANIA SPONE) PERSONNIN PERSONNIN STREET  AIN'T WHAT IT USED TO BE Megen Multime	
4			MERICHT IM HAYES & LOYELACE A GOYLET) B ARCSWARDSM BASHYLL SETTLE FOR A SLOWDOWN Dierka Bentle		(2.7 million		486		M BROOKT (T MANTHE M RESIERS) SHOKEN BOW   SHOKEN BOW   I DON'T KNOW WHAT SHE SAID   Blaine Larsen	100
	3.		ENTAILS A LITTLE TOO LATE Toby Kell	i iii	Impressions	37	4	37	1 JOHNSON RIL FEEK OF BATTERIK BLATTL TURNER) © SMATSLATER BRA COALMINE Sara Evans	116
2	11 1	2 0	TRUTHE TRUTHE (TRUTH 5 EMERICA, DILLON)	t.	single is	36	37	43	S EVANS MI BRIGHT (II DEMI R HARBIN R MCDONALD)	3
<u> </u>	10 1	0 (1)	EVERY TIME I HEAR YOUR NAME Keith Anderso JSTEELE IX ANDERSON I NAMEROCE JSTEELE) @ ANDERSON	4	Oktahoman's	30	36	39	12 GOD ONLY CRIES Diamond Rio (1.004050%) © ARISTA MASHINLE	1 3
16	9 1		SIZE MATTERS (SOMEDAY)  5 CANNON (6 MEL MCCRLE)  60 UNIVERSAL SOU		32nd top 10.	40	40	38	THAT 8 HOW THEY DO IT IN DIXIE Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant   0 JOHNSON (C TOWNERS, J. KERT M (1999))	3
11	7 :	5 58	WHY Jeson Aldes M KROX IJ RICH, V MCGERE B CLAWSON;  © BROKEN BC	0 1	100 1	41	41	42	A GOOD MAN Emerson Drive   BALLEN & POLLESE IN FOLLESE & POLLESE (#59489) @ MOAS	4
D	14 1	5	IF YOU'RE GOING THROUGH HELL (SEFORE THE GEVIL EVEN KNOWS) Rodney Askir THEWETT IS TAKE A TATLO BENG.	12	6 6	0	57	- 1	SUNSHINE AND SUMMERTIME FORD BY BUT BY BY BUT BY BY BUT BY BY BUT BY	14
10	13 1	8 11	ME AND MY GANG DIRECTARS (LISTELLE MINLENS JETONE)  Rescal Flot © LYRIC STRE	13	A Park	43	53		CALIFORNIA GIRLS Gretchen Wilson GRESSRI ROCK WEIGHT IS BELEGIEJ RICK M WEIGHT) GO COLUMBIA	4
0	15 1	7	LIFE AIN'T ALWAYS BEAUTIFUL Gary Alls M WHIGHTS ALLIN IC GOODMINIT LAMES @ MCA MASHIEL  M WHIGHTS ALLIN IC GOODMINIT LAMES	0	in the	4	45	45	IN TERMS OF LOVE ShaDelay Bridge Of Love ShaDelay Bridge Of Love Strate Of Love S	-
d	12 1	4 91	I GOT YOU Croig Morga C MODEAN PODOMELL I MEDICAN PODOMELL TOWERS 6 ERSEN NO	0 49	Single is the first debut	49	15	40	EVERYBODY KNOWS Disie Chicks	1
ח	17 1	0	BRING IT ON HOME Little Big Tow	n 111 au	track by a new	100	1	47	KILL ME NOW Rio Grand	1
5	16 2	o year	IN KINKPATRICK LITTLE BIS TOWN (WINDWARDCK SIECK TH BIECK) 6 EQUI I CAN'T UNLOVE YOU Kenny Roger	1 10	duo to crack too 20 since	47	41	45	A SMITH HORAHAM (I RICHAL SMITH YMCOTHS) @ ACILUM CURS  CALL ME CRAZY The Lost Trailers	
-4	19 2	- 60	HOW BOUT YOU Eric Churc	h	Blue County's	0	-	53	B CHANCEY IS MELSON B ONL   UNBROKEN GROUND Gary Nichols	-
⋖8			DOWN IN MISSISSIPPI (UP TO NO GOOD) Sugarian	A.	"Good Little Girls" in	100			S NEWSHICKS STREED (I PRINTE, ) LEB AND K BERSSHES S NOVICES)   B MIROUY  LOVE YOU  Jack Ingram	
-	20 2	ll ë	G TUNDS IN BUSH IN HALL J. HETTLES)	W	February	49	100	52	J STORER J J STORER S THE STORE S THE S THE STORE S THE STORE S THE S TH	J.
-	23 2	2 10	J SHANKS M BRANCH (J HANGOR, B AUSTR)	4	2001.	50	55	50	AROGERS (C STAPLETON, S LESUE O MORLEY) 6 903 MUSIC	8
9	22 2	3 11	WHY, WHY, WHY  C DUMBERLAN: (8 CLAROSCOB, 1 MARTIN M RESLER)  WRICE  WRITE	ty	- 6	63	44	46	GET OUTTA MY WAY CBLACK CANOLINA RANG (R E CRAULL C MINIST) CBLACK CANOLINA RANG (R E CRAULL C MINIST) CBLACK	N.
22	24 2	M (	YEE HAW Jeke Owe JANUARY Jeke Owe O FO	4		62	44	4	THIS TIME AROUND  Crose Canadian Regweed  M MCCLURE CROSS CANADIAN RACHEED IC CANADIA RICCORS;  COUNTY CROSS CANADIAN RACHEED IC CANADIA RICCORD;  COUNTY CROSS CANADIA RACHEED IC	K
23	16 1	1 16	THE SEASHORES OF OLD MEXICO George Stra	11	Alle.	F3	1 50	34	DO WE STILL ROCKIE LYNNE   CHANCEY TEROWS X LAW IS LYNNE & CROSSY W RANGE KICK   G UNITERSAL SOUTH	8
24)	25 2	7 12	BRAND NEW GIRLFRIEND  LMCCER IS MNORE ALLWARD JETTELES  6 CIR	7 24	V THE	C4	54	56	TENNESSEE GIRL Sammy Kershaw  a CAMON IS OFFITO C WISHMAN CATEGORY S	6
26	26 2	9 1	WOULD YOU GO WITH ME Josh Turns		Up 2.3 million	65	56	55	LIVE TO LOVE ANDTHER DAY Keith Urban	
6	27 2	8 11	FAVORITE STATE OF MIND Josh Gred	0 -	audience impressions.	0	1 8	58	BEFORE HE CHEATS Carrie Underwood	
7	90 1	0 1	M BYLLIAMS (M CHRONOLS DALY) DRIC STRE FEELS JUST LIKE IT SHOULD Pat Gree	0 99	single draws	67	1	11001	# BRIGHT IS TOWNING J READ  PLL GIVE IT TO YOU  Zona Jones	-
žI	21 4		BUILDING BRIDGES Brooks & Dunn With Shervi Crow & Vince G	1	spins at the most new	0		ev	M JONES & SALLINGRE, T JONES (THANKIN M AFSLER)  ONE WING IN THE FIRE  Trent Tombinson	100
	01 1	a Pr	THE LUCKY ONE FAITH MILLBOOKS (# DENTE), WILLBOOKS	1	stations (28)	-	4-	_	LATINOLES TIONLISSON (TIOMLISSON & PASCIN) @ LYRC STREET.  ONE SECOND CHANCE Jeff Buten	
4	21 1	-	S GALLMORE FINEL & MARREL & WARREL LIDYES .	4	by any song on the chart	59	4	EW	ANYWHERE BUT HERE Chris Cogle	10.0
30	29 2	110	FROSERS (MICREEN J. MICITON PE WHITE) © COLUMN		and district	80	60	59	R MANORET CASES M MORETED FALTIMANS) © CAPITEL	

#### **☆ HITPREDICTOR** COUNTRY If You're Going Through Hell cons (75.0) I Don't Know What She Said sax (75.1) Life Ain's Always Republish was measure or (\$7.5) Controles nos (84 ft) ( Can'l Linkows You CAPTEL (98.5) Bod Only Cries AMETE HABITELE (\$4.7) I and they fit life amore excesses a 786 at California Girls coussess (\$1.0) One Wing is The Fire Linux STREET (66.4) When The Story Co Ston Com (78 C) Woodd You Co With Me was assessed a 180 ft. One'l Forget To Remember Ms AASSTA HASHYBLE (\$3.7) Sa Differe Stridence asserts warrants of 1946 St.

# Don't miss another important

#### BillboardRadioMonitor.com

LLC. CHARTS: See Chart Legend for rules and explanations.

#### JONES' 2-YEAR-OLD SET STILL FEEDS RADIO Country's independent label sector is in the time home to such future major-label hit-

spotlight more frequently these days, and the Hot Shot Debut this issue marks a return to the chart by H.W. "Pappy" Daily's legendary Houston-based D imprint. Arriving at No. 57 is Zona Jones' "I'll Give

It to You," which bows with 708,000 audience impressions. Jones charted two times before for D, with "House of Negotiable Affections" in 2004 and "Two Hearts" in 2005. Launched in 1958, the label was a one-



makers as Willie Nelson, Claude Gray, George Strait and the Big Bopper, Daily's grandson, Wes Daily, reopened the storied company in 2003.

With 50 detections during the tracking week, the airplay leader for Jones' new song is Clear Channel KNIX Phoenix. The new single and lones' other two charting tracks are from his debut set, "Harleys & Horses." -Wade Jessen

## LATIN Billboard

7		НО		IN CONCE	
A		Ľ	41	IN SONGS	
100	50	2 WEEK	器	TITLE Artist PPCC/CTR (SONGWPITER) IMPRINT / PRCMOTION LABCE	
0	1	1	12	HIPS DON'T LIE Shakira Featuring Wyclef Jean	.1.
0	2	4	4	DOWN Rakim & Ken-Y MANGO KINGS (G CRUZ K VASQUEZ J NEVES) PIRA (DWI-SESAL LAFINO	2
0	3	2	11	CAILE THE EI Bambino EM TELEVISA	2
0	4	3		ANGELITO Don Omer WG LANDRON E LIND: VI MACHETE VI MACHETE	3
0	5	5	19	MACHUCANDO Daddy Yankee Luny tales is Analas by Laite, with soons is a fall to the control of th	2
8	6	7	10	ALIADO DEL TIEMPO Merieno Berba Menteno Berba Menteno Berba Menteno Berba Menteno Berba Menteno Berba	8
7	7		22	UN BESO Aventure L SANTOS A SANTOS: PRIMEM (ARM)	
	6	8		VOLVERTE A AMAR Alejandra Guzman	A
0	13	17	7	NUESTRO AMOR SE HA VUELTO AYER Victor Menuelle Featuring Yuridia	×
10	8		16	LO OUE SON LAS COSAS Anale SGROBELE RESOCTO IL A MARQUET I MANISON	1
11	10	10	19	NOCHE DE SEXO Wisin & Yandel Festuring Aventura	4
0	26	50	3	GREATEST ME VOY Juliete Venegas GAILLER CLOCK JASERGAS (LIVENEGAS) SOAT SING NORTH	12
13	12	13	1	MUNECA DE TRAPO  NI PALICIA LA CREJA DE NAN GODIN JA MONTEROLE SAN MARTIN PRENEGAZI  SONI SAN GARGI-	12
14	17	31	38	LLAME PA' VERTE Wish & Yandal MAYER MAY TAREARLY WISH & WASHE	1
18	11	12	14	TEMPERATURE Seas Paul PROLEE IS PREMIOSES A MARCHALLE PULLEN WY ASLANTIC	16
16	16	14		LO OUE ME GUSTA A MI Juenes	2
1	20	23		UNA CANCION QUE TÉ ENAMORE Servando Y Florentino  NOT USTO O PRIME NA PINANTALIO  VENEMOSO.	17
18	18	20	10	OUE LASTIMA Alfredo Remirez Correl A RAMARZ CORRAL, IS-LISPEZ DONZALEZO URCOS TRIA	15
0	27	30	5	INSENSIBLE A TI (ME PONE A MIL)  Alicie Villerreel  And 15/10 IA NALAMBER I  ANY CASAL LATRO	19
20	18	19		ADIOS A MI AMANTE Grupo Montez De Durango	16
21	21	28	53	ALGUIEN TE VA A HACER LLORAR Intoceble A MILTON TO MANTINE I I MOULA! EM TELFORA	21
2	24	16		HERE WE GO YO Hector "El Father" Featuring El Presidente  HERE WE GO YO HERE HERE HERE HERE HERE HERE HERE HER	16
23	22	27	10	COMO DUELE (BARRERA DE AMOR) A POSSEM LANVASA, SE ROMBA (M.). ARRIGA (E. M.). ARRIGA (M.).	22
24	23			MAS ALLA DEL SOL Joan Sebestian	23













1	TE COMPRO 801 LISTEO (801 LISTEO)	Duel
	A BADUENO IL BANCIA IL SCHALRES	Sin Bender sory ses non
	TE ECHO DE MENOS FRIEND JR. C. PONCE (C. PONCE A PINERO JR.)	Cheyann sory and lear
	ABRAZAME U DOSNI SU DOBNI	Camil sony swo work
	PALETA LURY TURES TARRYTHILD (WISH NAMEL & KOLLA M.E. MASIE	Wiein & Yandel Featuring Daddy Yanke (ARNER) GOLD STATE MACHE
	PARA OUE REGRESES E PEREZ (D. RAMIREZ FLORES)	El Chapo De Sinalo
	DE CONTRABANDO PRIVENA LI SEBASTIANI	Jenni River
	VOY A LLORAR POR TI	Los Rieleros Del Nort
	CUANDO BAILA REGGAETON UNY TUNES (TOALDENDE RESALONIA VEABREAS)	Tego Calderon Featuring Yand
	AGARRALE EL PANTALON ALEXIS POO LILERS PRO ZON LENNOZO	Alexie & Fido Featuring Zion & Lenno
	DIGANLE / SURLEN    SANCA	Conjunto Primaver
	TU NOMBRE EN MAYUSCULAS	Laure Peusk
	PENSANDO EN TI	Frankis couvess soor see now
0	TE EXTRANO MIDILIDAM INVERNA MIDALOD (O MEJIA)	Xtrem psz nevisk
	NO ES UNA NOVELA	Monchy & Alexands
	CONTIGO SE VA	Becks water unit
	MUCHACHITA DE OJOS TRISTES	Sergio Veg



2	6	27	22	13	ALICIA VILLARREAL Orgulio De Mujer	0
2	7	21	24		ANA GABRIEL Historia Ds Uns Reins	
2	8	72	19	10	RAWON AYALA Y SUS BRANDS DEL MORTE Antoigia De Un Rey Vol. 2 182 COSE 1840 118 SEL	
2		32	38	90	AVENTURA God's Project	C
3	0	23	28	8	LOS TUCANES DE TIJUANA En Vivo - Siempre Contigo	
3	0	44	43		LOS CANDRANTES Tesores De Covession: Lo Remantico De Los Cammantes Solary BMD, NORTE ROSALZ / 2 Refs	
3	2	37	35	20	JUANES Mi Sangre	
3	3	28	28		K-PAZ DE LA SIERRA Los Super Exitos	
3	b	54	58	17	PACE JOSE JOSE La Historia Del Principe	
3	6	30	31	A	GUARDIANES DEL AMOR Corazon Romanibox Los Exilos	i
3	0	50	48		LOS RAZOS La Historis De Los Razos . Los Exitos Sons aug acest 22008 115 881	
3	,	33	23		BRONCO: EL GIGANTE DE AMERICA 30 Historias De Un Gigante	
6	0	SI	53	16	CONJUNTO PRIMAVERA Algo De Mi	
3		29	20		VARIOUS ARTISTS Unidos	
	0	36	18	10	A B. QUIVTANILLA III PRESENTS KUNGA KINGS Kumbia Kinga Lisu San. Tis Didda. 12 min. 18 Min. 1	C
4	b	r	W		SEPT BOTE STREET FOR SERVICE OUR BINGS ON THE SERVICE OF SERVICE O	
14	1	١.	EW		GRUPO MONTEZ DE DURANGO Lo Mejor De La Mejor Cofección 055.7.70446 (18 54)	
	3	30	41		JENNI RIVERA En Vivo Desde Hollywood	
4	4	28	29	ï	EL CHAPO DE SINALOA La Nocha Perfecta	
		34	37	5	VARIOUS ARTISTS Sangre Nueve	
		16	46	-	DADDY YANKEE Barrio Fino	ı
0	7		ating		LUNY TUNES & BABY RANKS Mas Flow 2	2
		21	27		GRUPO BRYNDIS Recordandots	f
12	-		9		DISA 720788 (12 88)	퉨

ığ	饕	2	50	ART
61	45	42	1	ALE
9	1814	at Di		MAR
53	•	W		LOS DISA ?
54	58	59		DIAN
68	55	52		JER
58	43	40		ANA
57	47	45		LOS FENON
30	62	65		ANA EMIT
50	58	54	182	VICE
80	42	39		LOS
61	43	38	1	FEMON
62	57	58		MON
83	52	47	4	PATE
8	75	~	48	REII
85	53	34	27	REG
85	64	-		LOS
67	45	49	1	BAND: FONOV

12

1	ALEJANDRA GUZMAN	Indelabl
100	MARC ANTHONY	Valio La Pan
H	LOS MORROS DEL NORTE	Mientras Viv
	DIANA REYES La Reina Del MUNICIPEZ DOSTSALADVEREAL LATTRO (T) DE	Pasito Duranguena
1	JEREMIAS E	ss Que Vs Por At
	ANAIS UNIVERSIDATIONALING (TI NO) #	Asi Soy Y
	LOS TIGRES DEL NORTE 2 FENENCISA 351480 US (13 88)	0 Nortenas Famosa
=	ANA GABRIEL Dos A	mores Un Amano
185	VICENTE FERNANDEZ Tes	oros De Coleccio
	LOS TEMERARIOS Los Supe	r Existos Con Mariaci
F	LOS RIELEROS DEL NORTE Sempr	e Imitado, James Igualac
13	MONCHY & ALEXANDRA	Haste El Fi
4	PATRULLA 81 Lo Mejor De I	La Mejor Coleccio
	REIK SONY BMG ROSTE 95680 (14.98)	Rei
27	REGGAETON NINOS Regg	aeton Ninos Vol.
1	LOS CADETES DE LINARES	Las Mas Canona
	BANDA EL RECODO DE CRUZ LIZAFRAGA	A Las Mujeres Que An

TITO EL BAMBINO EM TELEVISA 49552 (12.56) RICARDO ARJONA SOAT SHIP, NORTE 87549 (18 80)

CALLE 13
AMEE UPS SHIPSOONY SMO ROTTE (15 88)

LOS TIGRES DEL NORTE
Historias Que Contas

## LATIN AIRPLAY

#### POP

TITLE VOLVERTE A AMAR

HIPS DON'T LIE
BHARRA FERTINING WYCLEF JEAN (FPC-SON'S EMG RORS
ME VOY

MUNECA DE TRAPO COMO DUELE (BARRERA DE AMOR) LO QUE SON LAS COSAS QUE ME ALCANCE LA VIDA

ABRAZAME TE ECHO DE MENOS LO QUE ME GUSTA A MI

UNO Y UNO ES IGUAL A TRES UNA CANCION OUE TE ENAMORE REVIAND TRANSPING (15MI)SCI
NUESTRO AMOR SE HA VUELTO AYER
WITTE MARRILLE FERTURNE VIRIDA (15NY EMB 7071T)
TU NOMBRE EN MAYUSCULAS

TROPICAL

NUESTRO AMOR SE HA VUELTO AYER

POR UNA MUJER

HE TITLE

DOWN

NO ES UNA NOVELA MONCHY & ALEXANDRA (1861)

CONTIGO SE VA

MACHUCANDO

PRINCESA

LA AVISPA LLAME PA' VERTE

TU AMOR ME HACE BIEN HIPS DON'T LIE

HIPS DON'T LIE
DMANA FERTUNIS WYCLEF JEAN JEFFC SONY BING
SOLAMENTE UNA NOCHE

UNA CANCION QUE TE ENAMORE

AY AMOR CHANDO HARLAN LAS MIRADAS

## LATIN ALBUMS

### POP

TITLE ONPORT / DISTRICTION LA VARIOUS ARTISTS JULIETA VENEGAS

JUAN GABRIEL LA HISTORIA BIL DWG (SON ANDREA BOCELL

VARIOUS ARTISTS ROCIO DURCAL

RBD NO LINE IN HOLLYWOOD CON TO RICARDO ARJONA LA OREJA DE VAN GOGH

JOSE JOSE LA MISTORIA DEL PRI

TROPICAL

EN SE ARTIST

TOTAL PROPERTY DESTRUCTION LABOR
VICTOR MANUELLE
DECEMBE UNAMINE (150M TIME DECEMBER
MONCHY & ALEXANDRA
ERIOS Y MAS USACOUTY BAS NOTED
AVENTURA
OUTS PROJECT MARC ANTHONY

MUDICAPPIA SONT SME NOTTE:

MONCHY & ALEXANDRA
MAIR E PRI JERSONY SME NOTTE:

ANDY ANDY

ANDY ANUMORE APPLIES BOX OFFICE;
ANDY MONTANEZ
MAIA CON REDAKTOR (COLUMNISTOR)
GILBERTO SANTA ROSA
BRIECTO AL CORAZON (SCHOOL BOX OFFI
DESCRIPTION OF BOX OFFI
DESCRIPTION OF BOX OFFI
DESCRIPTION OF BOX OFFI
DESCRIPTION OFFI
D

GILBERTO SANTA ROSA 8 VICTOR MANUELLE 000 SONROS. UMA HETOMA (SOLY BAG HORTE) VARIOUS ARTISTS VARIOUS ARTISTS
PRIMARY PRESENTS
THE BRAZELY
THE BRAZE

PATRULLA 81
TRIPIA (STRAAS (1956)
GRUPO MONTEZ DE DURANGO
BOPPON TOURIS BURYA (1956)

LOS TIGRES DEL NORTE

ALICIA VILLARREAL

LOS CAMINANTES

16 14 NKLABE

DUELO

#### REGIONAL MEXICAN REGIONAL MEXICAN

ALIADO DEL TIEMPO
MAND MAN INTELESCO
OUE LASTIMA ADIOS A MI AMANTE ALGUIEN TE VA A HACER LLORAR MAS ALLA DEL SOL TE COMPRO

> DE CONTRABANDO YOY A LLORAR POR T

MUCHACHITA DE OJOS TRISTES BORRIS VERA (CON BANG HORTE) INGRATITUD LOS TICRES DEL MORTE :

SI YO FUERA TU AMOR

GRUPO MONTEZ DE DURANGO IK-PAZ DE LA SIERRA BRUPO MONTEZ DE DURANGO VE E-PAZ DE LA SIERRA

## Billocard DANCE 24

## DANCE CLUB PLAY

GET TOGETHER TRACKING TREASURE DOWN
BANKL & DRISSER ORGANATIO RATURE COS
MAKE A MOVE ON ME

SAYI WORLD, HOLD ON ICHILDREN OF THE SKY IT'S OVER

FASTER KILL PUSSYCAT EMERGIO PERDINAS DATEMA NUMBER NACIONAL CONCRETA THE CINE THAT GOT ANALY INVANDUE VALENTIS MIXES SUFFER WELL

LOCK ON THE FLOOR (HYPNOTIC TANGO) NOW THAT WE'VE FOUND LOVE

FASHIONISTA HANDS UP TO HEAVEN SAY SOMETHIN' (D. MORALES MIXES)

FALLING APART

KISS THE SKY
SMELL BOLLINGER ESPICE SECTOR SECTOR PROMOTESTICO
PRINCE YOU CAN TURN ME ON
PICK REMINISTRATION SECTOR OF THE ON
STUPIO GIRLS WHEN YOU WALK AWAY IM LISTENING 28 7

OP ELECTRONIC ALBUMS

SE SE ARTIST GNARLS BARKLEY ZERO 7 3 55 GORILLAZ

DJ LIL CEE TREVOR SIMPSON OAKENFOLD

AURIUM MRO MINIERICK 40000 NIII
16 CASCADA
EVERTIME WE TRUCK FOREICS 750
18 SHE WANTS REVENGE 10 IMOGEN HEAP TIESTO

THIEVERY CORPORATION THE STREETS NO MINE TO MAKE AS SET LISTE BOARDS OF CANADA

RAMON AYALA Y SUS BRAYDS DEL NORTE BAD BOY JOE & JOHNNY BUDZ LOS TUCANES DE TIJUANA DEPECHE MODE GOTAN PROJECT

K-PAZ DE LA SIERRA MASSIVE ATTACK GUARDIANES DEL AMOR 4 ARMIN VAN BUUREN

LOS RAZOS

LA METIMA DE LOS PAROS, LOS ENTES - CONTENSO NOS

BRONCO: EL GIGANTE DE AMERICA
SI HISTORIA DE LA RESASTA INFORMA NOS

CONJUNTO PRIMAVERA
ALES OS MI POACITATION VARIOUS ARTISTS 18 VARIOUS ARTISTS VARIOUS ARTISTS 25 22 16 DAFT PUNK 28 16 14 SO SPECIAL STROSE EUPHORIA MIN PROJECT MIJES SOS (J. NEVINS/CHRIS COX MIXES) DIBIZA (BRING THE DRUMS BACK) COMING UNDONE EYER OF LOVE ACT 2 O11 MUSTO PLANT WALK WINNY IR ROSARD CHRIS COX CRUG J MISES IT'S MY LIFE (FINALLY) DANCE IN MY BLOOD THE TIME CAFE CON ALEGRIA LEAVIN' U

I WANT MORE (CLING ON TO ME) WEET TROUBLED SOUL ETELLASTRAN\* RCA PROMOTING CONTROL MYSELF (1 NEVINS 1 BERMUDEZ MIXES) THE REJECTION C'EST LA WE ALL I GAVE TO YOU '06 TO CALL MY OWN

THE WINGS (THEME FROM BROKEBACK MOUNTAIN

DISKOTEKA

DANCE AIRPLAY. THE BE WITE GET TOGETHER 0 1 1

FASTER KILL PUSSYCAT FASTEM KILL PURDLESSON
MEMBEL REPRINE HETER HAVE NAMED OF
WHAT'S LEFT OF ME
HOLLORY AND JOHN.
SAY SOMETHIN'
HAND CARE PURDLESSON BOOF DOES THAN RAINDROPS

THE ONE THAT GOT AWAY CALCAN ACCESS

BE WITHOUT YOU
MAN'S BUSE CEFFEN
HIPS DON'T LIE
MARIA PLATURES WITELE HAS EPC
LIDOK ON THE FLOOR (HYPNOTIC TANGO)
BANKMANNEY BY LANT LEE'S LINE (FILE
BANKMANNEY BY LANT LEE'S LINE
BY LINE
BY LANT LEE'S LINE
BY LINE WORLD, HOLD ON (CHILDREN OF THE SKY)

CHESTS AIN'T NO OTHER MAN

S.O.S. (MESSAGE IN THE BOTTLE) KISS THE SKY FADE AWAY

# HITS 雅 WORLD Billooard

		JAPAN	
Ξ		SINGLES	
EE.	TAST WITH	(SOUNDSCAN JAPANO A	INE 13, 2006
1	NEW	DOSAKA OBACHAN ROCK(FIRST LTD.	
2	HEW	SPLASH I (FIRST LTD VERSION	GREEN
3	NEW	SPLASH I (FIRST LTD VERSION	/ BLUE)
4	NEW	SPLASH I (FIRST LTO VERSION/ YELD	.OW)
8	1	DAITE SENYORITA	,
8	NEW	OOSAKA OBACHAN ROCK	
7	4	MILK TEA/UTSUKUSIKI HANA	
8	NEW	SPLASH I (ORIGINAL VERSION	( RED)

NEW BY VERMILLOR

NEW TERU NO UTA
AGI TERMA YAMANA MUSIC COMMUNICATIONS
B JUNRENKA
BORRAN NO KAZY TOY'S FACTORY

	U١	IITED	KINGD	OM ≫
ı	~	-	SINGLES	
	100	#		

**AUSTRALIA** 

NE 25 000

	_	SINGLES		
1000	LAST	(THE EFFICIAL DE CHARTE CO.) JUNE 11, 2000	H.	1507
1	8	MANEATER BELT FUNDAMENTS, ETTERFEN	1	l
2	1	I WISH I WAS A PUNK ROCKER	2	ı
3	38	WORLD AT YOUR FEET	3	ŀ
4	23	MONSTER ATOMATIC & UNIQUE POUTON	4	ı
5	. 2	CRAZY BRAILS BANGEY CONSTONSIAN LANTIC	5	ı
6	4	FROM PARIS TO BERLIN	6	'n
7	5	WHO KNEW PRIK (MACESTOSA	7	U
	11	(IS THIS THE WAY TO) THE WORLD CUP		1
9	3	IS IT ANY WONDER?	9	
10	48	THREE LIONS SAPER IS LIGHTHING SEEDS EMG	10	1

ERMANY SINGLES	=	EURO
SINGLES		the state of the s
KTROL)	AME 10, 2000	DIGITAL TRAC
ON'T LIE		
NEVER Rund XCELL/SCHY BNG		

	SINGLES			EURO N
THE T	(MEDIA CONTROL) AURE 10, 2000 HIPS DON'T LIE BANDA FI WYOLF JAM FRC	D	G	ITAL TRACKS
2	NO NO NEVER TEAS LESSTEED X CELL/SONY BMG	1		
3	CRAZY  BANKS MANUEY CONNECTION LABBIC	110	譃	(RIELSEN SOUNGSCAN INTERNATIONAL) JUNE 24, 200
6	SCHWARZ AUF WEISS	1	t	MANEATER RELY FURNAGE MOST, EY COFFER
4	MANEATER	2	3	HIPS DON'T LIE SHARMA FE WYCLEF JEAN EPIC
5	HARD ROCK HALLELUJAH	3	2	CRAZY (SINGLE VERSION)
8	ZEIT DASS SICH WAS DREHT HEMBERT GROWENSTER FE AMADON SOON THIS	4	5	I WESH I WAS A PURK FOCKER (WITH PLOWERS IN MY HA
12	54, '74, '90, 2006 sportragues stellar ventico	0	8	MONSTER THE AUTOMOLE B UNIQUE POLYCOR
7	DANCE! BOLIO VIZILIMIDIE WITHAN SCOOP MACHIGINGS	5	4	IS IT ANY WONDER?
9	ONE MARY A BUBE FT MY MATERIACH GEFFER	7	7	WHO KNEW
	man of disease of the control of the		8	DANI CALIFORNIA (ALBUM VERSION)
	CANADA	9	MEW	UNFAITHFUL
	DIGITAL SINGLES	10	10	ONE MARY A RUSSE AND UP MATRIAFCH TOFFEN
- 25		11	17	MAS QUE NADA
100	(\$709050549) 24.7004	100		

	DIGITAL SINGLES
LAST	(STUDESTAN) JUNE 24, 2000
1;	PROMISCUOUS NELLY FUTTION FE TIMEALAND MODILEY CONFERENCEMENTS.
2	HIPS DON'T LIE SHARMA FT WYDLE JEAN EPIC/SONY BING MUDIC
4	CRAZY CHARLEY COUNTDAWATLANTIC
3	SOS MANAGE PARTET AND UNICATAL
8	DANI CALIFORNIA (ALBUM VERSION)
5	NOT READY TO MAKE NICE
6	RIDIN' COMPLETE FOR SOME STATES, MICHIGANICAL STATES
NEW	UNFAITHFUL MINERAL STATES AMOUNTED AL
9	WHERE'D YOU GO NOT KIND IT HOLL MODE HACHINE SHOP MANUELY
7	OUT OF MY HEAD MORE INTERSCOPE VINNERSAL

ARD ROCK HALLELUJAH	3	2	CRAZY (SINGLE VERSION)
EIT DASS SICH WAS DREHT	4	5	I WISH I WAS A PLACE FOCKER (WITH PLOWERS IN MY HARR) SANCE THOSE VIEWS A COMMO
3, '74, '90, 2006 STITINGUES STELLIN VIRTIGO		8	MONSTER THE AUTOMATIC IS UNIQUE POLYDOR
ANCEI	6	4	IS IT ANY WONDER?
NE AY 1 BURE FT UT WATHACK-GEFFER	7	7	WHO KNEW
100000000000000000000000000000000000000		8	DANI CALIFORNIA (ALBUM VERSION)
CANADA	9	MEW	UNFAITHFUL BHAMA STROP JAM
DIGITAL SINGLES	10	10	ONE MARY A BLOCK AND US MATRIAFICH CEFFEN
	11	17	MAS QUE NADA
ROMISCUOUS	12	11	FASTER KILL PUSSYCAT (RADIO MIX)
PS DON'T LIE	13	NEW	3 LIONS MODEL SUPPLY & THE LIBETHERS SEEDS SPIC
RAZY	14	9	sos
AMES BANKLEY CONNITONNIATILARTIC			WORLD AT YOUR FEET
OS	15	28	EMBRACE INDEPENDIQUIE
ANI CALIFORNIA (ALBUM VERSION)	16	NEW	THE PERSYCAT DELLE FT BROOP DOOR ASSAURTERSCOPE
OT READY TO MAKE NICE	17	12	FILL MY LITTLE WORLD THE FREIRID ISLAND
IDIN'	18	NEW	'54, '74, '90, 2006 SPONTFROMOS STILLER VERTICO
ANTLUSIANNE PE KINICIE SONE INCLUENT, MOTORNICIONAL NEATHFUL	18	NEW	COUNTRY GIRL PRIMAL SCREAM COLUMBIA
HERE'D YOU GO	20	14	FROM PARIS TO BERLIN (RADIO EDIT)
OF MY HEAD  BE STEASONE AND SEASON AND SEASO			
			ALIOTEDIA
IETHERLANDS —			AUSTRIA =
SINGLES	-		SINGLES
	1		

		FRANCE I
	_	Sindseo
芙	35	CRESS/UNDS/THTE-LUNE) JOHN 18, 22
1	NEW	WE ARE THE CHAMPIONS (DING A DANG OUN
2	1	LIVING ON VIDEO
3	3	HIPS DON'T LIE BRANDA FT WYCLEF JEAN CPIC
4	MEW	LE RAGGA DES PINGOUINS PELIPE NA INT. SCORPIO MUSIC
5	4	JEUNE DEMOISELLE
	2	EYE OF THE TIGER
7	6	JE M'APPELLE BAGDAD
5	5	PARTI POUR ZOUKER LIBRE FEAT ENDOUBLE VOGUE
9	9	MORENTIA UNGANCE INI. AN
10	7	MEME SI (WHAT YOU'RE MADE OF)

SINGLES STOPI DIMENTICA

PAGE AND	TAST MEGN	(ASIA) JUNE 12, 2008
1	6	SOS mousta copiect Jan
2	2	CRAZY ENAMES SANGLEY DOWNTOWNIATE ANTIC
3	3	THIS TIME I KNOW IT'S FOR REAL THE VISING CHAS SCOTT SING
4	6	SO SICK HE YO DEF JAM
6	4,	FLAUNT ITI TV HOCK IS MISO FOCK
6	5	BEEP THE PLESTERT DOLLS FT. WILL I AM ASMUNITERSCOPE
7	NEW	RUNNING EVERNORE CAST WEST
6	7	FOREVER YOUNG
9	9	BLACKFINGERNAILS RED WINE
10	6	DANI CALIFORNIA RES HET DELL PEPTERS VANIER STOS
		SPAIN SINGLES
1		
200	32	(PROMOBICAL INCOM) JUNE 14, 0000
1	NEW	YOU ARE NOT ALONE
2	NEW	JOHN THE REVELATOR/LILIAN
3	2	WWIR PARA CONTARLO B/W HACIENDO LO WILLIAMOS DEL VERSO POACOS

	1	NEW	MICHAEL MICHAE
	2	NEW	JOHN THE REVELATOR/LILIAN
IA	3	2	WWIR PARA CONTARLO B/W HACIENG
nc .	4	1	HEAL THE WORLD WICHEL JACKSON LTNC
TE	6	3	HIMNO OFICIAL DEL SEVILLA FO EL AMMENTO CAPTOL
LOW PRODUCTION		3	IS IT ANY WONDER?
	7	11	WE ARE THE CHAMPIONS (DIHO A DANG CRAZY FROM MACH! RECORDS
		4	JAM HIDWIT LICKSON EPIC
	9	8	IN THE CLOSET MOMEL MICKSON EPC
	10	7	HIJO DEL MIEDO STRAVASANZA AVISPA

NAME OF TAXABLE PARTY.	TALES WEEK	(MEGA CHARTE EN) JUEE 6, 2000
1	1	ROOD MAKES BORSATS PECTODS
2	2	HIPS DON'T LIE SUMPA IT WYCLEF MAR (FIG.
3		CRAZY EMBLE MAILER DOWNTOWN STLANTIC
4	3	LA CAMISA NEGRA
8	NEW	WIJ HOUDEN VAN ORANJE 2006 ALI B IT ANDRE MAZES EMI
		ALBUMS
1	1	RED HOT CHILI PEPPERB THOMA MICHORN ANTHER TROS
2	9	THE CATS THOSE WERE THE DAYS (ME
3	3	BLOF (MALE FAIR
4	4	JUANES W MARKE UNIVERSE.
	1193	MARK KNOPFLER EMMYLOU HARRIS

THE

A COLUMN TO SERVICE SE			SINGLES
JURE 6, 2008	THE METER	1465T WEST	(AUSTRIAN IPPLINDERS IN TOP 46) JUNE 12,
	1	1	CRAZY SMALS SMALLEY CONNECTION CATLASTIC
	2	2	HIPS DON'T LIE
ine	3	, 3	NIE GENUG CHRETNIA ETLENNEN POLYDON
	4	7	GIMME GIMME GIMME
NJE 2006	8	6	DANCE! BOLDO 15 PLUMBORE FAZIMAN SCOOP MACHILINGS
			ALBUMS
ns .	1	1	RED HOT CHILI PEPPERS
	2	2	GNARLS BARKLEY ST (LEFTHER DO ANTO ANNATURATED
	3	3	ANDREA BERG
	4	4	LUDWIG HIRSCH
YLOU HARRIS	8	5	ROSENSTOLZ

1	8	STOPI DIMENTICA	
2	2	HIPS DON'T LIE BHANNA PE WYCLEF JEAN FPC	
3	4	SVEGLIARSI LA MATTINA	
4	5	CRAZY	
5	NEW	NOTTE DI MEZZA ESTATE	
6	7	WORLD HOLD ON 808 SINCLAR FE STEVE EDWARDS YELLOW PRODUCT	100
7	3	SOONER OR LATER	704
8	8	APPLAUSI PER FIBRA	
9	11	SIN SIN SIN FORES WILLIAMS CHTYSALIS	
10	NEW	MANEATER HELLY FUTTION MOSILEY/SEFFER	
		NORWAY	
		NORWAY	
			-
E		SINGLES	-
NEEK NEEK	AST	SINGLES	13, 2005
133an 1	T CAST	SINGLES  (MARGING GAME BORWAY)  A LITTLE TOO PERFECT	13, 2901
	1 12 12	SINGLES  (MINOLUS GAME BORNAM)  A LITTLE TOO PERFECT GREEN WITH ALREAMORN SORT ING ONE	E 13, 2006
1	1	SINGLES  (MINDLES CARE BOOMM)  A LITTLE TOO PERFECT ORETTO WITE ALKELAGES STOR THE ONE BARY J. RURS FT US MAN PRACE WESTER AS TO 10 SALO	E 13, 2006
1 2	2	SINGLES  WEIGHER GARE BOOMM! A LITTLE TOO PERFECT ORETIO WITH A EXAMPLE FOR THE ONE MAY 1 A RUET TO MANUFACTORIES AND TO 10 SALO PART COLUMNA CONCENTS.  AND 10 SALO PART COLUMNA CONCENTS.  AND 10 SALO PART COLUMNA CONCENTS.	E 13, 2006
1 2 3	2 6	SINGLES  (MARINE SAME BORNAT)  A LITTLE TOO PERFECT GRETOW WITE ALREAMERS STORE ING ONE MARY J. ALRES FF LOT MANAGEMENT SOFFEN AS TO I OSALO MARIO CAURANT	E 13. 2006
1 2 3 4	2 6	WEINGLES  WEINGLES CARE SCHMM   JOHN A LITTLE TOO PERFECT CONTROL OF SCHOOL OF THE CONTROL OF THE CON	13, 2005
1 2 3 4 5	2 8 3	SINGLES  (REGERS GARS BERNAY)  A LITTLE TOO PERFECT ONE SHAPE AND THE MAINLESCHEFTE  AND THE MAINLESCHEFT  AND THE MAINLESCHE	13. 2005
1 2 3 4	2 6	PRIVATE SAME BORNAY   AND A LITTLE TOO PRINTED TO ME SAME AND A TO THE TOO PRINTED TO ME SAME AND A TO TO SALO OF THE SAME AND A TO T	мви
1 2 3 4 5	2 8 3	SINGLES  (HIROLIS GARS SORM)  A LITTLE TOO PERFECT  GOTTON ON ALROHOL FOR TOO  BASE A TO I OS ALO  AND TO I OS ALO  ALO  BOUNT LIE  BRUCE SPRINGSTEEN  BRUCE SPRINGSTEEN  BRUCE SPRINGSTEEN	мви
1 2 3 4 5	2 6 3 4	CHARGES AND SERVICE AND SERVIC	мви
1 2 3 4 5 1 2	2 8 3 4	SHIGLES  (MARKE SAME BORNAY)  A STITLE TOO PREFET  A STITLE TOO PREFET  MARKE TOO SAME  MARKE TOO SAME  MARKE TOO SAME  AS TOO SAME  COME  MARK AND TO SAME  AS TOO SAME  AS T	мви
1 2 3 4 5 1 2	2 8 3 4	A LITTLE TO DEFINE TO GROW AND	мви

	DENMARK	
	SINGLES	
100	(IFPLUELSES MARKETINS PESSANCH)	JUNE 13.
2,	CRAZY DRAFES MANUFY DOWNTOWN WILLIAMS	
1	MR. NICE GUY	
-	JOHN THE REVELATOR (LILL)	NA.

1	39	(IFPLUMELISM MARKETING RESEARCH) JUNE 13, 2006	100	
	2,	CRAZY BANK MAKET CONSTONE STUARTS	麗	E
	1	MR. NICE GUY	1	ľ
	NEW	JOHN THE REVELATOR/LILIAN OFFICER HOSE MITE	2	3
	3	WE ARE THE CHAMPIONS (DING A DANG DONG) CHAPY FROM MACHI RECORDS	3	NS
	10	SUFFER WELL GEPECHE MODE WUTE	4	3
		ALBUMS	8	В
	1	SHAKIRA DAA, FIRATON YOU, 2 CPIC	5	1
	2	RED HOT CHILI PEPPERS	7	1
	4	GNARLS BARKLEY If ELEMAN CONTRACTOR	8	Ŀ
	NEW	SKOUSEN NIELS		ı

AHG DOHG)

	PORTUGAL 🥌			
		ALBUMS		
NAME OF STREET	11	(RM)	JUNE 13, 1606	
1	1	FF BU ADDI FANOL		
2	3	ILONA MITRECEY UN MONCE PRIMATE SCORPEO		
3	NEW	D'ZRT ONDMAL FAROL		
4	2	SHAKIRA MAL FORATION WILL S EPIC		
8	4	PAULO GONZO PRILO GONZO CCUMBIA		
5	5	TONY CARREIRA		
7	7	RED HOT CHILI PEPPERS		
8	9	MELANIE C. BEAUTIFUL INTENTIONS NO DIRE		
9	8	ANTONIO VARIACOES  B HISTORIA DE ANTONIO NAMACOES - ENTRE EN	,	
10	6	PAULO DE CARVALHO		

•	0	DAE GROSES LEGEN ISLAND	
		GREECE	編
		SINGLES	
HEEK MAN	NECKS	(IPPI BREECE/DELOITTE 8 TOUCHE)	JORE 1, 2005
1	2	GOIN THROUGH	
2	3	SAN PETALOYDA EAUA RIMETI VELCHI MUSIC	
3	1	THES NA KANDUME SKHESI KONSTANTINOS BARRETOFOROU MINOS	
4	7	NISAKI STON OKEANO TRILOR MELON MUSIC	
6	, 5	PION MAGEVIS ME FILIA	
		ALBUMS	
1	V	RED HOT CHILI PEPPERS	
2	5	ARCHIVE DONTE WARNER	
3	4	HANS ZIMMER DA WINCI CODE DECCA	
4	8	GNARLS BARKLEY IT ELEMENT SOUNTOINS ATLANTIC	
6	15	JUANES M SANGRE SURCO	

WILL DOWNING 2 5 3 MARION MEADOWS 3 1 41 HERBIE HANCOCK 4 4 8 ININDI ABIAN CAP DATA CAPACITATION OF THE CONTROL OF THE CON D SS JAMIE CULLUM
CODES SALE VERS FOR CONCAST UNIVERSAL CODE
SS 20 KENNY G
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11 11 15 SPYRO GYRA 12 9 46 BRIAN CULBERTSON

13 14 31 RAMSEY LEWIS STANDARD AND SON THE STANDARD SO

CONTEMPORARY JAZZ

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## Billboard ALBUMS

#### **EUROCHARTS**

	SINGLE SALES			
THE	CAST	EXPODENTS ARE COMPILED BY BILLBOARD FROM THE RATIONAL SHREES AND ALDIM BALES CHARTS OF 20 DIMOPCAS COURTRIES. JOHN 15, 2005		
1	1	HIPS DON'T LIE BARDA F. WYCLEF JUN LIFE		
2	2	CRAZY SAME MARLEY COMMITCHWAILANTIC		
3	6	MANEATER MELLY PURIAGO MOSLEY/GEFFEX		
4	73	WE ARE THE CHAMPIONS (DING A DANG DONG) DAZY FROM MACH! FECORES		
5	3	LIVING ON VIDEO		
В	4	I WISH I WAS A PUNK ROCKER		
7	13	HARD ROCK HALLELUJAH		
8	9	NO NO NEVER TERAS LIGHTWING X CELL/SCRIY GMG		
8	5	SOS (RESCUE ME)		
10	NEW	WORLD AT YOUR FEET ENGAGE INCOMENTS		

ALBUMS					
PER	TI N		JUNE 14, 200		
1	11	RED HOT CHILI PEPPERS STRUM MEADUR WARES GOOS			
2	3	SHAKIRA BAL FOXTON VOL. 2 EPIC			
3	HEW	RONAN KEATING anne you wous POLYDOR			
4	2	GNARLS BARKLEY			

ONE MARY 1. BUSE PE US WESTMAD L'ESTES

NATIONATIC & LANGUE/POCKBOR NEW LE RAGGA DES PINGOUINS 14 WORLD HOLD ON

3	ROW	BRING YOU HOME POLYDOR	
4	2	GNARLS BARKLEY ST ELSEWHAN FORMATILIANS	
5	NEW	SANDI THOM SMLE_IT CONFUSSES PROPLE RCA.	
8	8	MARK KNOPFLER/EMMYLOU HARRIS ALT THE READMINIST MERCURY	
7	4	BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SELECTE SESSIONS COLUMNIA	
8	NEW	NIGHTWISH DID OF AN EDIA NUCLEAR GLAST SPINETARM	
9	NEW	THE FEELING THELE STOPS AND HOME GLAND	
10	68	PAUL SIMON SUPPRISE WANTER FFOS , WARNER MUSIC	
11	22	SPORTFREUNDE STILLER	
12	5	KATIE MELUA PRES SY PRES GRAMATICO	
13	6	PINK PH NOT DEAD LAFACE/20MINA	
14	15	LORDI THE AMECRALYPSE RCA	
-	0	MIKE LEON GROSCH	

		RADIO AIRPLAY
SE MAN	157	RAGIO ARPLAT INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORIO AND TABOLATED BY MISLEY MUSIC CONTROL
1	15	HIPS DON'T LIE
2	2	SOS FRANKA SPP. DEF JAN
3	5	CRAZY SNAKES BARKEY CONNITONNESS (ANTIC
4	4	DANI CALIFORNIA NO NIT CHILLI PEPPEN MANUER SEGS
5	3	BECAUSE OF YOU RELY CLARGOW RCA
B	7	A DIOS LE PIDO
7	8	SIN SIN SIN PORTER WILLIAMS CHYSALIS
6	8	UPSIDE DOWN MOS MORGON LACK JOHNSON (BRUSHING MANUFASA)
	9	IS IT ANY WONDER?
10	11	MY HUMPS THE BLACK EYED PLAS ASMANGERSCOPE
11	10	ONE MATY A BLUE MATRIARCHISEMEN
12	14	MANEATER RELY FURTHER CREAMWORKS
13	12	SO SICK NE-RO DET JAM
14	13	WHO KNEW PRIX (AFACS) (CARDA
15	12	STUPID GIRLS PRECUPACSTOMES

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		J,	Zz	H
	TING -	11810 70 70	ARTIST TILL INSPECT & NUMBER / DESTROY, TIPE LABEL  MICHAEL BUBLE  THE TENT TO THE STANDARD BOOK &	
•	*	W	ELVIS COSTELLO & ALLEN TOUSSAINT THE BANK OF MEMBER VENUE PORTICANT COMMENTS #	(N)
	*	W	MATIE MELUA PIECE BY PIECE CRAMATICO, UNIVERSAL MOTOWN COSSISTUMBS	
)	3	34	CHRIS BOTTI TO LEVE AGAIN THE DUETS COLUMBUL 7750S-SONY MOSIC IS	
	2		NAT KING COLE THE SEET OF ANI KING COLD CAPITOL 56024	
	7	80	CHRIS BOTTI WHEN I FALL IN LEWE COLLIMBUL 90272/5/5/8/ MUSIC IN	•
	4	29	MICHAEL BUBLE  EMISSI IN THE ACT 143 FEFRICE 45444/MARKER BROS. (9)	
•		W	DIANE SCHUUR LINE IN LENDON GR2 2002	
4	6	10	CASSANDRA WILSON THUMBEROUND BLUE HOTE 61166	
0	8	91	MADELEINE PEYROUX CMELES LOVE FOLIPOLA \$13162	
1	5	3	DR. JOHN MERCERNARY BLUE HOTE S4541	III
2	9	37	THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT LANGUE HALL THE CONDUCT 251731 BLUE HOTE	
3	11	35	DIANNE REEVES	100

ш	35	8500 NIGHT AND GOOD LUCK (SOUNDTRACK) CONCORD JAZZ 2307-CORCORD	
10	7	VARIOUS ARTISTS LEGENS BY JAZZ WITH RAMSEY LEWIS SHOWCASE LESMEDIA SERVICE TO	
	ew	DEJOHNETTE/GOLDINGS/SCOFIELD THO BETONG SAUGADES FOR COLLUMNICASAL CLASSICS (FOUR	
	EW	VARIOUS ARTISTS THE MOUSE THAT THAME BUILT THE BEST OF IMPULSE RECORDS IMPULSE DOCUMENTS.	
17	20	LOUIS ARMSTRONG THE CEPTIVITYS COLLECTION HAS CONSTRUCTED SOCIED SOCIED LINE	
16	6	FRANK CATALANO MOSTY BURNET STICKET SOT	
19	3	MILES DAVIS THE LESSHOAFF PRISTRES QUARTET RESIDENT PARTIESY 44440-CONCORD	
14	3	YELLOWJACKETS THERET FIRE 15 AD 3 UP 3112 4	

21 DOR NEW ORLEAST TOM A DE 0 VARIOUS ARTISTS
VARIOUS ARTISTS
VARIOUS VERSE SOURCE
ROY HARGROVE
SOTHERS SERIOUS VERSE SOU 23 0 ROBIN MCKELLE VARIOUS ARTISTS

TO PRIME HIS HEAD UP 3105

ESCHIEF CHICE GROOVE
ARTH RESPONSIONALE AND THE SHORT SHANDA ARTH

TO 22 44 ACCOUNTE ALCHEMY
AMPRICANSIONALE AND THE SHANDA ARTH

TO 12 24 ACCOUNTE ALCHEMY
AMPRICANSIONALE AND THE SHANDA ARTH

TO 12 24 ACCOUNTE AND THE SHANDA ARTH

TO 13 35 KIRK WHALLUM

THE SHANDA ARTH

THE SHANDA AR JM FORMS THE BARYFACE SENSEOUX REND 10 13 50 PAN MORAL PRINCIPAL TO A MARKATE PRINCIPAL PRIN 24 18 5 VARIOUS ARTISTS 24 24

2	C	LASSICAL	
LAST WEEK	WEEKS De Det	ARTIST TITLE PAPERST & NUMBER   DISTRIBUTING LABEL	100
1	10	THE S BROWNS	
854	atter	LONDON PHILHARMONIC ANNE-SOPHIE MUTTER MOZERT VIOLIN CONCERTES 1-5 DG COSE/TE LANCES SE CLASSICS GROUP	ı
4	13	LANG LANG MEMORY DE DOSSEZY URBYERSAL CLASSICS GROUP	18
2	5	DAWN UPSHAW ATLANTA SYMPHONY ORCHESTRA (SPANO) COLUDY ARADAMAN ROUNIAN OF TRANS OF DESCRIPTIONS OF LACRES LACRES	
3	37	ANDRE RIEU THI FLYING DUTCHMAN DENGN 17570	Ш
7	61	THE 5 BROWNS THE 5 SHOWNS T-CO SEAL SECON SENS MASSESSMERKS IN	
6	90	ANDRE RIEU TUSCANY 0(R)(N 7431	

3	7	61	THE 5 BROWNS THE 5 BROWNS RED SEAL SECON SONY BIND MASSESSMORKS IN
a	6	90	ANDRE RIEU TUSCARY DORON 7431
3	16	8	MAURIZIO POLLINI DIOPER NOCIUMIS DE DISADA-URIVERSAL CLASSICS EROUP
3	5	20	YO-YO MA, WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE) 16-YO MA PLINS ENIO MORRICONE SON CLASSICA, SAGE-CAT MAD MORRICONES E
0	10	13	JUAN DIEGO FLOREZ SINIMERTO LITRE DICCA GRANGEMENT REAL CLASSICS SPOUP
1	0	18	SOUNDTRACK MAIDH POINT ANIAR 26145
2	13	33	ANDRE RIEU NOW YEARS IN VIDINA CLIER 17577
3	11	62	YO YO MA THE SILK ROAD ENSEMBLE BY THE WOTTH ONE BY THE WOTTH ONE
4	21	10	POLYPHONY (LAYTON) INFRICE CLASSIFF ME STICK DIGINAL WORKS HYTETICA ETSCHMINGNA MARK
5	8	10	PLACIDO DOMINGO IMA, TIANO DE COSTA LATIFICAL CLASSICS GROUP
8	25	12	SOUNDTRACK CARAGON POLYMOND 182525
D	ŀ	EW	DANIEL BARENBOIM  BOX NE MILITER NO CARENDO I WANTE CONCENSOR CINCINC WANTED
8	14	37	RENEE FLEMING MAKING BONGS DECCA MOSTES VINNERS AL CLASSICS GROUP
7	_	_	TAME TAKE A MARILMONY THEATER ORGUESTRA INCREISIO

-tarray		LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)			
2	33	THE SIXTEEN (CHRISTOPHERS) HOMESMACE MINE HE MICH PLAZ DECLARACY MANUFACTURE CLASSES GROUP			
2	37	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)			
ı	6	CHRISTOPHER PARKENING			

EVICENY KISSIN JAMES LEVINE SOLVE SO

HE 85	ARTIST	to to
C	LASSICAL CROSSO	/ER

_	4	9	LAGGICAL CRUGGUVI
-	100	200 MG 19	ARTIST THE WHAT & NUMBER / DISTRIBUTING LIBER  ANDREA BOCELLI  ANDREA DOCELLI  ANDREA DOCELLI
2	2	21	IL DIVO AMERIA SPECICOLLIMINIA 7881-0-508Y MUSIC
3	3	60	IL DIVO IL ORE SYCOCOLUMBIA SOSSISSONY MUSIC (8)

5 18 ANDREA BOCELLI
AMM OUGUSTATIM PAGE DOS
B 6 80 ANDREA BOCELLI
ANDREA PROJECT CONTEST ANDREA B 4 5 SOUNDTRACK 7 7 13 MORMON TABERNACLE CHOIR THE SHEET HER SHEET WITH SHEET HER SHEET WAS A SOUNDTRACK SOUNDTHACK
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22 18 S SARAH BRIGHTMAN
23 21 25 STREET STRE 25 19 8 THE DA VINCI PROJECT

#### ATTENUATE PARTY AND A STREET

**CHARTS** 

Sales data compiled from a comprehence pool of U.S. music merchants by Nielse SoundScan, Sales data for RAEPhip-hop retail charts is compiled by Nielsen ndScan from a national subset of core stores that specialize in those gen

Where included, this award indicates the title with the chart's largest unit increase. Where included, this award indicates the title with the chart's biggest percentage growth.

ndicates album entered top 100 of The Billboard 200

Indicates album entired top 100 or 100 and that been removed from Heatseekers chart.

PRICING CONFIGURATION
CO-Closester profess are suggested list or equivalent prices, which are projected from wholesale prices. (2) after price indicates about notly awaitate on Ducilibos.
COVID after price indicates CoVID actions only awaitates (2) Ducilibos available. (2) COVID combo available, 4: indicates viryl ID is available. Pricing and verify ID available type not included on all charts.

#### CHIMICH SECTION OF THE PARTY OF

spiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron assessed data. The exceptions are the Phythmic Top 40, Adult Top 40, Adult Contemporary, Modern

Songs showing an increase in audience (or detections over the previous week, regardless of chart movement

Sonos are removed from the Hot 100 and Hot 100 Airolay charts simultaneous Songs are retroved from the hid 100 and field 100 Arpsy chains stimulatenously if they have been on the hid 100 and field 100 Arpsy chains said and his box 50. Songs are removed from the hid 100 field high-hop Songs and Hid 180,000-hop Arpsy chains simulatenously if they have Beach Hid 100 and Hid 180,000-hop Songs are simulatenously as the high songs are removed from the Pop 100 and Pop than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Arpsy chains are simulatenously if they have been on the Pop 100 are more than 30 and they have the Pop 100 and Pop they have been simulatenously if they have been on the Pop 100 are more than 30 and they have been simulatenously if they have been on the Pop 100 are more than 30 and 100 Arpsy chains are multiprocasely if they have been on the Pop 100 are more than 30 and 100 Arpsy chains are multiprocasely if they have been on the Pop 100 are more than 30 and 100 Arpsy chains are multiprocasely as they have been and the Pop 100 are more than 30 and 100 Arpsy chains are multiprocasely as the pop 100 are the pop weeks and rank below 30. Titles are removed from Hot County Songs if they have been on the chart for more than 20 weeks and rank below 15 in detectors or audi ence, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Not Dance Aleptay charts if they have been on the chart for more than 20 weeks and rank below 15 (30 for Modern Rock and Latin) or if they have been on the chart for more than 52

The top selling singles compiled from a national sample of retail store, many merchant, and internet sales reports collected, compiled, and provided by Nelsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nelsen Soundscan. Singles with the greatest sales gains.

© CD single available. © Digital Download available. © DVD single available
 Vinyl Maxi-Single available. © Vinyl Single available, © CD Maxi-Single available. Configurations are not included on all singles charle.

the indicates title served HtPredictor status in that particular formal based on \*\*\*\* Tradecise libe served H97-victor status on that particular format beard on research data proceeds by Promosquat. Scrops are tested online by Promosquad using malayle lateria and a restricted sample of carefully profess music con-sumers. Scrops are reside on 1-5 cates final results are based on vestigate opo-tions. Song with a social disk of or more CS or more for country) are judged to have 147 Portically all should be supported to the country are judged to the 147 Portical should be supported to the country of the country are judged to the support of the service of the country of the service of the country of the count

Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week.

#### AWARDE OF BUILDING STATEST

 Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold) III RIAA certification for net shipment 500,000 abouts (colo) as INAA centification for net shipment of 10 million units (District, InAA) and INAA centification for net shipment of 10 million units (District, InAA) and INAA centification for net shipment of 10 million units (District, INAA) and INAA (INAA) an of 200 000 units (Platino). (2) Certification of 600 000 units (Auth-Pastro)

 ₱ RIAA certification for 100,000 paid downloads (Gold)
 ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates is multiplatinum level @ RIAA certification for net shipment of 500,000 singles (Gold)

 RIAA gold certification for net ahyment of 25,000 units for video singles.
 RIAA gold certification for net thipment of 50,000 units for shortform or longform videos.
 RIAA platinum certification for net shipment of 50,000 units. for video singles. C RIAA plasnum certification for sales of 100,000 units for shortorn or longitum videos.

SALES VHS SALES/VIDEO RENTALS OVD SALES WIS SALES-WIS DATES FILED THEN TALES \*\*RAA gold certification for not shipment of \$50,000 units or \$1 million in sales at suggested retail price. 

RAA platform certification for sales of \$100,000 units or \$2 million in sales at suggested retail price. 

RAA gold certification for a million million and the sale of \$100,000 units or a follow for which can be million at retail for the sales of \$100,000 units or a follow for which gold certification released. programs, or of at least 25,000 units and \$1 million at suggested retail for non-the-strical titles. I : IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$16 million at retail for thesirically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical files.

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V.	u	5	OP CATALOG
	d	25	
1	3		ARTIST TILE INFINIT E NUMBER - (INSTRUUTING LABEL (PRICE)
1	1	137	JOHNNY CASH NEW MEMBERS HITE (LIGALY COLLINGIA (MACHALLE) BATTA/TOM MATEC (11 SAT
0	8	27	DANE COOK HAMMER IF SWALLEWED COMEDY CONTINUE CONT (18 SO COLOND) #
3	2	285	TIM MCGRAW GREATEST WITE CLOS 77570 (18 00 12 00)
0	8	157	CALLEST THE BEACH BOYS  CALLES THE WAY HET OF HE MAD BY ST. SOURCE OF BARRIES DAYS. BUT A COLUMN TO THE COLUMN
3	3	104	MICHAEL BUBLE
5	4	61	ORIGINAL BROADWAY CAST RECORDING WORLD TELLAR BROADWAY SO INDUSTRIES AL CLASSICS CRISS (18 98)
7	5	733	
	7	1508	PINK FLOYD
0	ú	603	BOB SEGER & THE SILVER BULLET BAND
	11	495	CREEDENCE CLEARWATER REVIVAL
10			THE BEATLES
11	12	291	TOM PETTY AND THE HEARTBREAKERS SPENIES MES NO. 1 10613 AND 118 18 12 10)
0	14	551	SPERIES WIS NOT THE REAL BREAKERS
1	20	84	LYNYRO SKYNYRO ALL TIME GREATEST MTS MCA. 11222917/ME (18 88/12 88)
0	21	28	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
15	10	642	QUEEN
15	18	851	BOB MARLEY AND THE WAILERS
0	24	173	RASCAL FLATTS MEDITARIC STREET NASSIN HOLDWICCO (198 98/17/88)
18	23	145	LED ZEPPELIN
19	22	106	JACK JOHNSON
20	19	192	KEITH URBAN
21		888	SCLEEN ROAD (APVICE, (RASHVILLE) 32928 (16 56-16 56)  JOURNEY JOURNEY SCHAFFEE MITE COUNTRE AGASTSONY MUSIC (18 56-12 56)
		-	METALLICA
22	13	754	METALLICA METALUCA II PATRA STITISTANG (10 98-11 58)
8	28	128	STEVIE WONDER THE OFFRINGE COLLECTION UNIVERSAL MOTOWILUTY OGG 184 LAKE (19 08)
0	30	224	NORAH JONES COME AWAY NATH ME FLUE BOTE 32000" (17 00)
0	31	150	JOHNNY CASH JOHNY LAND PROSE PROPRIES AND ALLE \$150,500 M.EC. (1) 507
26	27	194	BON JOVI CROSS ROAD METICURY \$55013.196 (18 58-11 50)
2	33	167	JACK JOHNSON BRUSHFE FARMALE ENDYWERSAL REPUBLIC DROSSY LARGE (16 ST)
28	32	172	JIMI HENDRIX
0	47	53	JIMMY BUFFETT
30	25	392	DEF LEPPARD MAIL - GENERA HATE THE THE MERCURY SERVICEMENT (18 SEVIL BO)
31	17	45	BOR ZOMBIE
32	29	100	SHERYL CROW
33	35	131	THE MAY SET OF SHORM AND COLSTS OF TERSCOPE (18 00)  RED HOT CHILL PEPPERS  LAUFSHINGARDS AND CR. SEC. 47304 (10 St. 17 98)
34	34	44	RED HOT CHILI PEPPERS  MENERTHE MANUER ONCE 46515 (19 00)
			EAGLES
35	38	95	
36	37	113	NICKELBACK THE LONG ROAD SCHOOL OF STREET ST
37	15	104	KELLY CLARKSON DMARRA RCA 00159 WHS (18 00)
38	46	113	GREEN DAY INTERNATIONAL SUPERIORS INTERNATIONAL STANDARD BRES (18.00)
39	36	302	DIXIE CHICKS WIGE OFFICE VOICHERS SSISSION (14 50/3 50)
0	N.	ATTEN	JOSH GROBAN CAMER 13 HE PRINT 13 SE WARRIER BROSS (10 DE) +
41	39	107	GRETCHEN WILSON HOR FOR THE PARTY LINE (MALANYILLE) STREETING   110 SEC + 20
42	44	192	COLOPLAY  A REPLOP 68-000 TO THE HEAD CAPITOL ASSESS (18 06/11 00)
0	100	atte	JOHNNY CASH SUMMER TO THE SAME CAPTED, ARREST (18 SECTION)  JOHNNY CASH BURGHTS (TOAY) COLUMBIA (BASINGLE) BS773/SORY MUSIC (8 SS SS)
4	50	111	LOS BUKIS
45	40	140	EVANESCENCE
0			FELLEN WILD UP 13053 (18 58)
9		MIT.	SING THE SOMEON WITHOUTERANNIONICS 450000" (STERSCOPE IS NO.
-	10.4	-	JOHNNY CASH THE ESSENTIAL JOHNST CASH LIGHT COLUMN (MICHAELE) MICHAELE SECTION (MICHAELE SECTION (MICH
	45	102	BARRY MANILOW UCTIMETE WANLEW SING HENTINGS 10000 (10 90-12 00)
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Data for week of JUNE 24, 2006

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y	Like Blood Like Honey	HOLLY BROOK	42 111
1	All American Bluegrase Girl	RHONDA VINCENT	43 38 2
2	Antologie De Un Rey Vol. 2	RAMON AYALA Y SUS BRAVOS DEL NORTE	44 27 10
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FRIENGS: THE COMPLETE FIRST SEASON

# SINGLES & TRACKS

JUN 24 SONG INDEX Chart Codes: CS (Hot Country Script), H100 (Hot 100 Script), LET (Hot Laten Script), POP (Psp. 100 Script and RBH (Hot R&B14c)-Hop Script). THEE (Publisher - Licensing Org) Shoet Manie Dat, Oract Found

I MINUTES Gracine BMF for Avenue PIC-SBME, Songe, ACS-PICHTE Het Songe, ACS-PINHOND Deuty Sade, SCV-Villenberg, Man-Dern Sade, SCV-Villenberg, Man-Ser, Strategie Strategie Strategie Belle Strategie BMS Man April Scott, BMS 1 (Deuty BMS) SCV-Villenberg Songe, BMS 1 (Deuty BMS) SCV-Villenberg Songe, BMS 1 (Septemberg) Mande BMS (SCV-VIII-SBME) Scylinger BMS (SCV-VIII-SBME) SERV SCR PINHOND SCOTT SCV-VIII-SBME SCR PINHOND S

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# Mileposts

### **Composer Gyorgy Ligeti Dies**

One of the 20th century's most compelling and original voices, composer Gyorgy Ligeti died June 12 in Vienna at the age of 83. His passing came after a serious illness, but the exact cause was not disclosed. Ligeti became better-known in the wider pop culture when some of his work

appeared in Stanley Kubrick's film \*2001: A



Space Odyssey," including excerpts from his "Requiem." "Lux Aeterna" for chorus and "Atmospheres" for orchestra. "Atmospheres" in particular was a defining piece for the composer, packed with thick textures in a style that he dubbed "micropolyphony." Ligeti's music was ever-resistant to easy clas-

sification, and his compositional voice reflected the turmoil of his own life and the wider backdrop of a chaotic Europe. Born in 1923 in Romania to Hungarian-Jewish parents, he lost his father and brother to Holocaust death camps:

he himself survived forced labor. After World War II, he entered the Budanest Academy to study music. When the Soviet Union crushed Hungary's revolution of 1956, Ligeti fled and settled in Cologne, Germany, Three years later, he moved to Vienna and eventually became an Austrian citizen.

Using a broad palette was a conscious choice. As he put it, "I am an enemy of ideologies in the arts. Totalitarian regimes do not like dissonances." Ligeti's eclectic output ranged over an extraordinary array of aesthetic territory, such as in his "Poeme Symphonique," a witty 1962 piece scored for 100 metronomes; the surreal opera "Le Grand Macabre," which debuted in Sweden in 1978; the Balkan- and Gypsy music-inspired "Horn Trio" from 1982, which was an homage to Brahms' piece for the same configuration of French horn, violin and piano; and his "Etudes for Piano," a series begun in the 1980s that often evokes the polyrhythms of Central African drumming.

Ligeti's discography includes releases on Sony Classical, Teldec, Deutsche Grammophon, Wergo and BIS, among many other labels. He is survived by his wife, Vera, a psychologist; and son Lukas, a rising New York-based composer. -Anastasia Tsioulcas

DEATHS Teo Leyasmeyer, 59, May 16 at St. Elizabeth's Hospital in Boston, of liver and kidney failure Levasmeyer was a fixture of Boston's blues scene as a promoter and

Born in Germany, Leyasmeyer began his career as a pianist with bluesmen Buddy Guy and Freddie King. He later worked as music coordinator at the House of Blues in Cambridge, Mass., bringing in such acts as Otis Rush, Ike Turner, Solomon Burke and the Blind Boys

The Blues Foundation honored Leyasmeyer with the Keeping the Blues Alive Award in 1997

of Alabama

He is survived by his wife, Hege; and daughters Nena and Lily.

Universal Music Group. Groom is a freelance assistant director for TV FOR THE RECORD

BIRTHS GIRL: Rainey to Kori

Worth, Texas, Father is an artist for

GIRL: Isabella May Cantrell Tepper,

to Laura Cantrell and Jeremy Tepper,

artist for Matador Records and radio

host for noncommerical WFMU New

York. Father is format programming

manager at Sirius Satellite Radio.

MARRIAGES Maria Lois Ho to

Erik Christopher Burge, May 6 in

corporate communications at

and film

San Juan, Puerto Rico. Bride is VP of

May 27 in New York. Mother is an

and Pat Green. June 12 in Fort

RNA Records

In the June 3 issue a Backheat page photo of KT Tunstall recelving her first RIAA-certified gold plaque should have identified Rick Krim and Jen Stilson as VH1 executives.

In the Billboard Stars report on Alternative Distribution Alliance In the June 17 issue, a photograph of Michael Bassin, ADA head of national sales, was misidentified. Also, in the caption for a photo of ADA executives, the identifications of Bassin and executive VP Mitchell Wolk were transposed. In the story "Great Music People." the name of former ADA executive Adam Somers was misspelled.



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B4 | JUNE 24, 2006





#### LISTENING EN ESPAÑOL

Track has learned that iTunes is preparing to launch iTunes Español. Sources at several key labels say the digital retailer has been making the rounds to discuss the all-Spanish section within the larger iTunes store. The iTunes Español area would better-organize Latin music and arrange it by genre, which has the potential to make for a more effective shopping experience for Latin music fans. A launch could come as early as September. Latin music accounts for roughly 7% of all album. sales and 1% of all digital sales.

Dave Stewart and Kara DioGuardi held court June 12 at the Tribeca Grand Hotel in New York to reveal details about their new rock group Platinum Weird. Or did they? The two hosted a screening of "Platinum Weird," a documentary film (sort of) about a band by that name, which Stewart formed (supposedly) in 1974 with Erin Grace, a fictional (we think) singer who disappeared before achieving stardom. The 40-minute piece includes deadpan interviews with the real (we're certain) Mick Jagger, Elton John, Stevie Nicks, Ringo Starr, Bob Geldof, Christina Agullera, Jimmy Jovine and others. It sets up the launch of the actual (we hope) "Platinum Weird" album, which is due Aug. 22 on Interscope. The film debuts July 5 on VH1 (or so we are told). One thing we know for sure: The duo made its live debut June 8 performing two songs at the Recording Academy's Los Angeles Honors, Another thing we know-hefore she was a hit songwriter. DioGuardi worked for Billboard in the New York office.

#### TUDKISH DELIGHT

We can think of no better recipient: The Ministry of Culture and Tourism of the Republic of Turkey presented its 2006 Outstanding Achievement Award in Arts & Culture to producer Arif Mardin. Mardin's son, Joe, accepted the award on his father's behalf June 14 at the American Turkish Society's annual meeting in New York, Atlantic Records founder Ahmet Ertegun, who is also Turkish, was very much present at this special occasion.

Mardin, who was born in Istanbul, began his music career at Atlantic Records in 1963. The legendary producer and 12-time Grammy Award winner has worked with numerous superstars, including Aretha Franklin and Barbra Streisand. In 2001, Mardin retired from Atlantic and subsequently reactivated the Manhattan/EMI Records label, where he worked with, among others, Norah Jones. Mardin is a longtime American Turkish Society vice chairman.

## BILLBOARD'S

Billboard's own senior R&B correspondent Gall Mitchell will be honored June 23 by the Friars of Beverly Hills. Majoolm Jamai Warner and Industry veteran Bruce Walker will host the evening. A number of special mustcal guests, including Eric Renet and Desiree Coleman Jackson, are expected to perform, B&B Entertainment RMI and Hidden Beach Recordings are sponsoring the event. Where's Milton

Collective Soul is busy putting the finishing touches on its new album, but that did not prevent bandmates Ed Roland and Joel Kosche from stopping by Billboard's New York office June 13 for an intimate performance at the Billboard Cafe. With guitars in hand, the pair delivered such charttoppers as "The World I Know," "Shine" and "December." At one point, a Billboard staffer requested "Gel." But Roland had bad news: "We've never done that song acoustically before. "Sorry. Instead of "Gel," Roland and Kosche delivered a funked-up version of "Better Now" and the sparkling new "Hollywood," which will be the first single from the band's new album, due in December.

#### HE'S OUR MAN

Legnard Cohen's massive influence on the rock world is apparent in the new documentary "Leonard Cohen: I'm Your Man," which opens nationally July 14. A number of top acts can be found on the accompanying soundtrack. which arrives July 25 via Verve Forecast. U2 joins Cohen

for "Tower of Song," while Rufus Wainwright belts out "Cheisea Hotel No. 2" and "Everybody Knows." Nick Cave tackies the classic "Suzanne," while Beth Orton covers "Sisters of Mercy." Several performances were captured at 2005 tribute concerts for Cohen in Sydney, which were staged by industry vet Hal Willner

#### 'PRAY' FOR A CURE Track hears that UNAIDS has

tanned newcomer Tinatin to help raise awareness and funds for its joint United Nations program on HIV/AIDS. According to Mary Clemente, CFO of M3-the Image Group, who helped orchestrate the deal. Tinatin's original song "I Pray" will be at the center of a UNAIDS fundraising effort. Tinatin, who hails from Georgia, Russia, and resides in New York, will perform the song at UNAIDS events worldwide. Though the photogenic 21-year-old singer/ songwriter is unsigned, after hearing "I Pray" and a couple of other songs, Track is confident that will soon change

## Executive EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG Music Entertainment promotes Kelvin Wadsworth to executive VP/ COO of the Asia region. He is based in Hong Kong. Wadsworth was senior VP/CFO.

Concord Music Group in Los Angeles taps Grammy Award-winning composer/arranger/producer Jorge Calandrell as executive musical director.

Universal Music Mexico in Mexico City names Robert Lear senior VP of A&R and marketing. He was VP of Latin artist marketing at Universal Music Latin America. Roadrunner Records in New York names Madelyn Scarpulla senior VP of marketing. She held the same position at Sanctuary Records.

RCA Nashville promotes Keith Gale to VP of national omotion. He was senior director. Universal Motown Records Group in New York names

Gina Harrell senior VP of video production. She was VP of video production at Elektra Entertainment Group. Rust Records in Cleveland names Tony Michaels dir-

ector of Midwest promotion. He is based in Nashville. Michaels was regional director of promotions at Capitol Records Nashville

Zomba Gospel in New York names Kymberies Norse worthy director of publicity. She was a publicist at Sanctuary Urban Records.

TOURING: Live Nation in Los Angeles names Bruce Moran president. He was CEO at OCESA Presents/CIE USA Entertainment. Live Nation also taps Phil Ernst as senior VP. He was president at OCESA Presents. Both are based in New York

House of Blues Entertainment in Hollywood ups David Swift to VP of business development for HOB Concerts. He was VP of HOB Concerts, San Diego, and GM of Coors Amphitheater











PUBLISHING: BMI in New York ups Eleanor Grier to executive director of writer administration and research. She was senior director

MEDIA: CMT in Nashville promotes Lewis Bogach to VP of program development and production. He was senior director.

Send submissions to shan@billboard.com.

## GOODWORKS

#### LOVE AND UNDERSTANDING

Cher has teamed with Operation Helmet to help upgrade existing helmets used by U.S. troops in Iraq and Afghanistan, Many of the helmets were designed to primarily protect against bullets and explosive fragments, not bomb blasts and motor vehicle accidents. For more info, visit operation-helmet.org.

#### CIRCLE THE DATE

The G&P Foundation for Cancer Research will hold a Disco & Diamonds fund-raiser Oct. 4 at Capitale in New York. For more info on the '70s disco-themed event, go to gpfoundation.com.





# CONGRATULATIONS

#### 800,000 SPINS

Truly Modly Deeply/ Savage Garden /COLUMBIA

BD3Cellined 30iii Awdrus Mut 2000 Recipiellis.

#### 700,000 SPINS

Complicated/ Avril Lavigne /ARISTA/RMG Here Without You/ 3 Doors Down /UNIVERSAL
If You Could Only See/ Tonic /POLYDOR

#### 600,000 SPINS

in Do Club/ 50 Cent /INTERSCOPE Superman/ Five For Fighting /AWARE/COLUMBIA

#### 400,000 SPINS

Live Like You Were Dying/ Tim McGraw /CURB Photograph/ Nickelback /COLUMBIA

300,000 SPINS

Cold/ Crassfade /COLUMBIA
My Front Porch Looking In/ Lanestar /BNA
I Wonno Tolk About Me/ Taby Keith /DREAMWORKS

#### 200,000 SPINS

Temperature/ Sean Paul /VP/ATLANTIC

Temperoture/ Sean Paul //P/ATLANTIC
Unwritten/ Natisha Bedingfield /EPIC
Bad Day/ Daniel Powter / WARNEE BROS.
Breithe (Zan)/ Anno Natliek //COLUMBIA
I'm Sprung/ T-Peln / JIVE/ZOMBA
American Solider/ Toby Keith / JOREAMWORKS
Bother/ Stone Sour / KOADRUNNER/DJMG
Moking Memories Of Us/ Keith Urban //CAPITOL NASHVILLE

#### 100,000 SPINS

TOO, OOD SPINS

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Sovie Met, Pickelback ROADRUNNER
Barner, Vinniturianier keak, Kreylle MANTIC
Sovie Met, Pickelback ROADRUNNER
Barner, Vinniturianier keak, Kreylle MANTIC
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Jally Colof Jay (CAPTIO).
Ballery, Bascal Plants (LYMIC STREET
Bally's Color His Beer Googles / Neal MicCay / 903 MUSIC
Rampel Daddy Yonke / MIRESCOP ET (LARTEL
Good Ride Covboy / Garth Brooks / PFARLIVEIC STREET
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\*Source: Nielsen Media Research. 5/31/06 9p-II:05p, Based on P2\* Reach (000). Qualifications available upon request.



VSPOT classic

